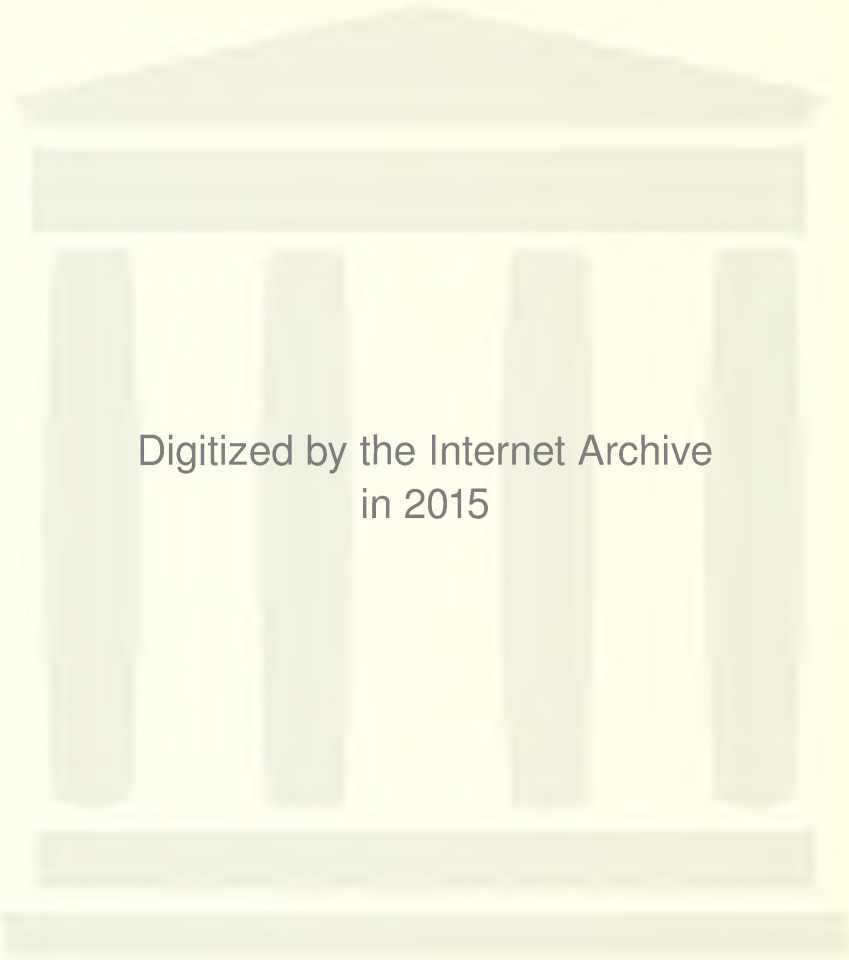

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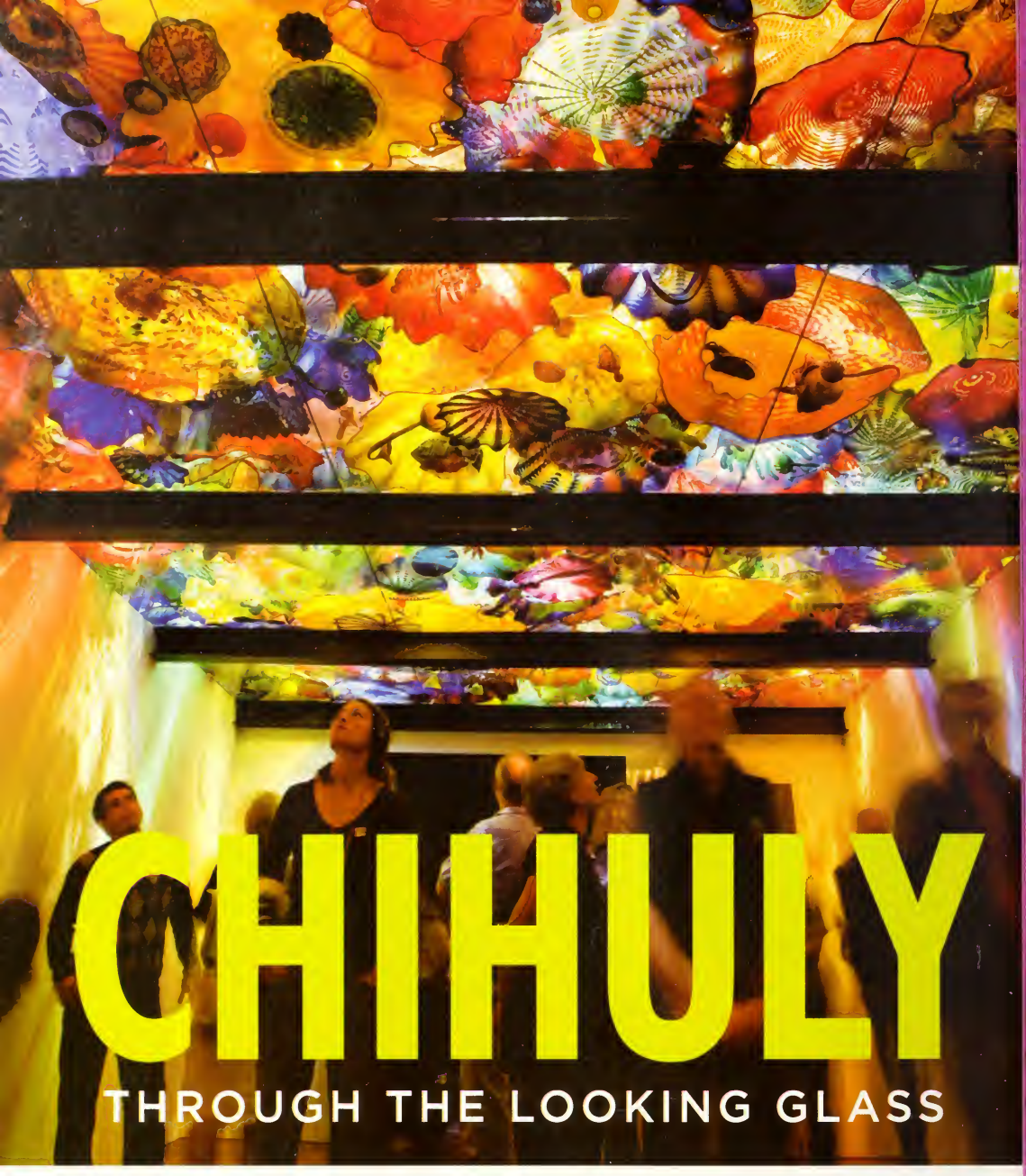
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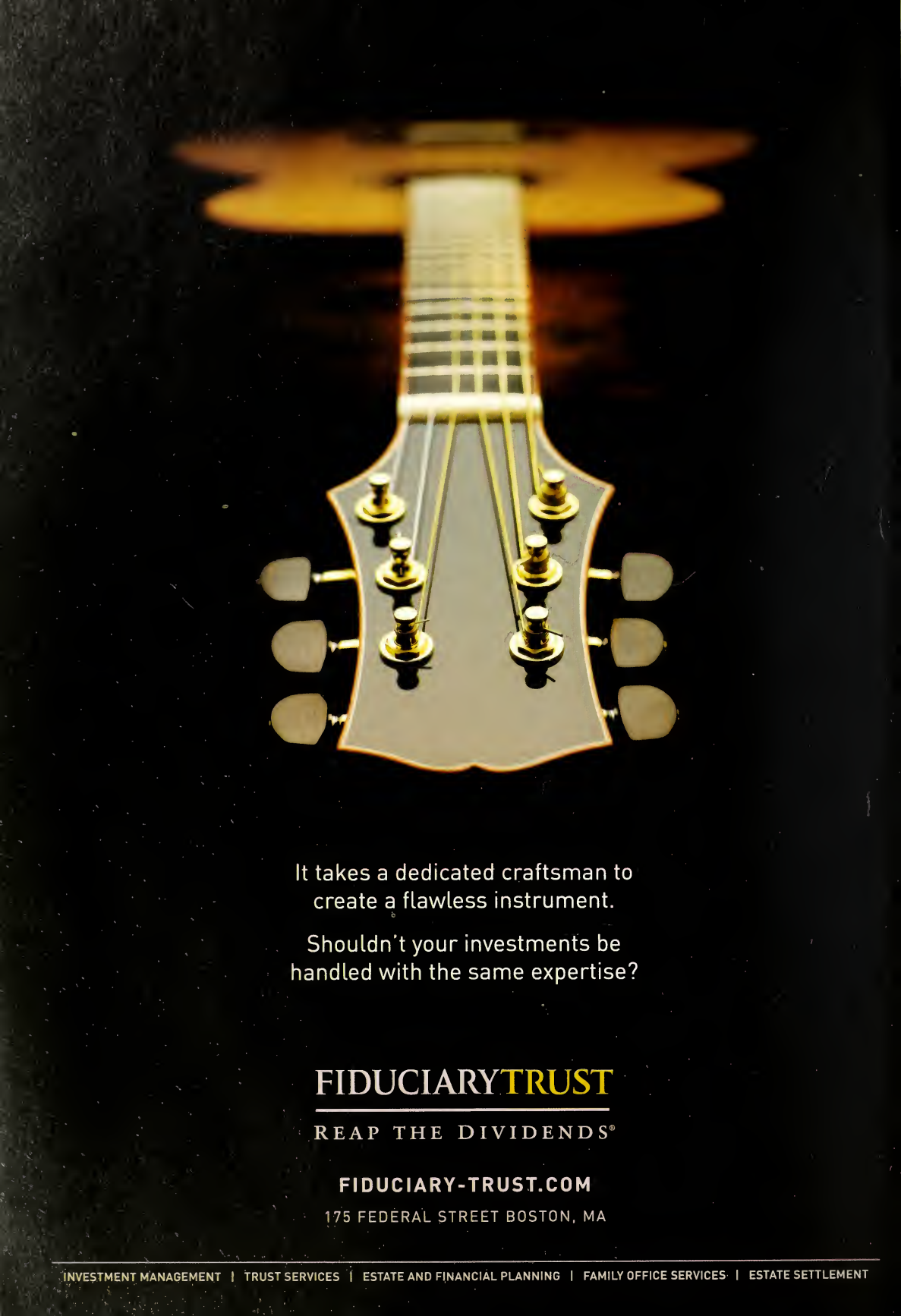
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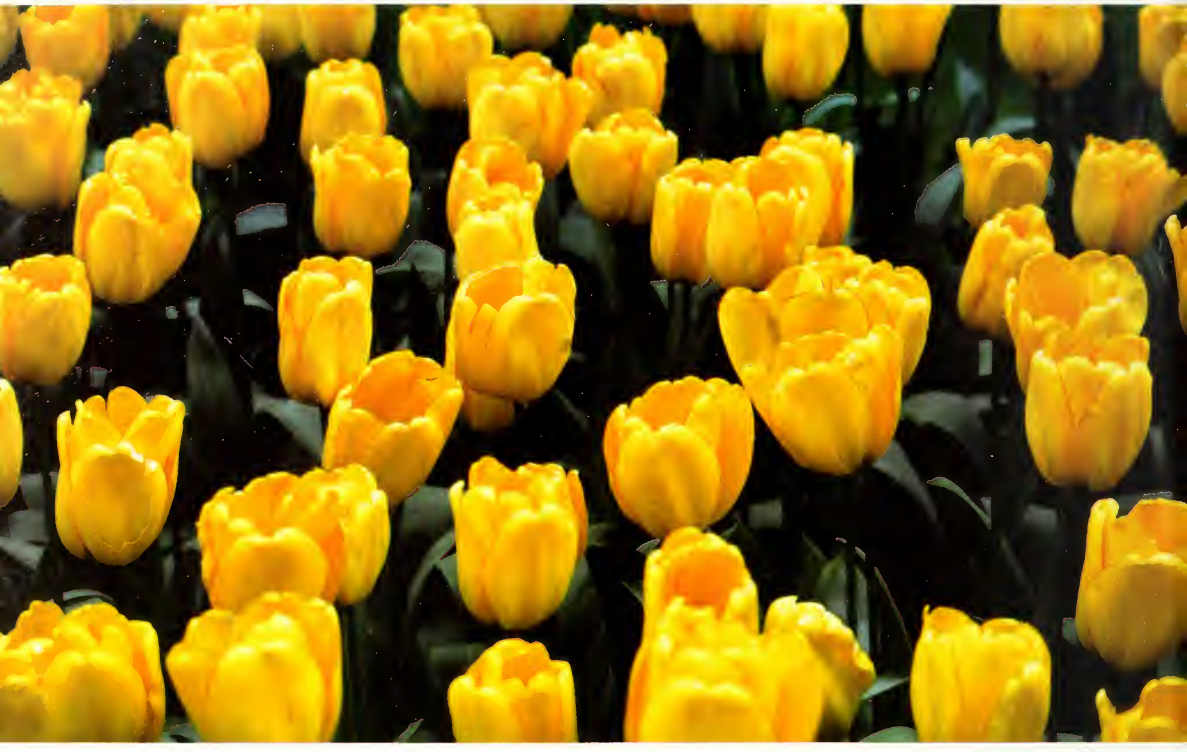
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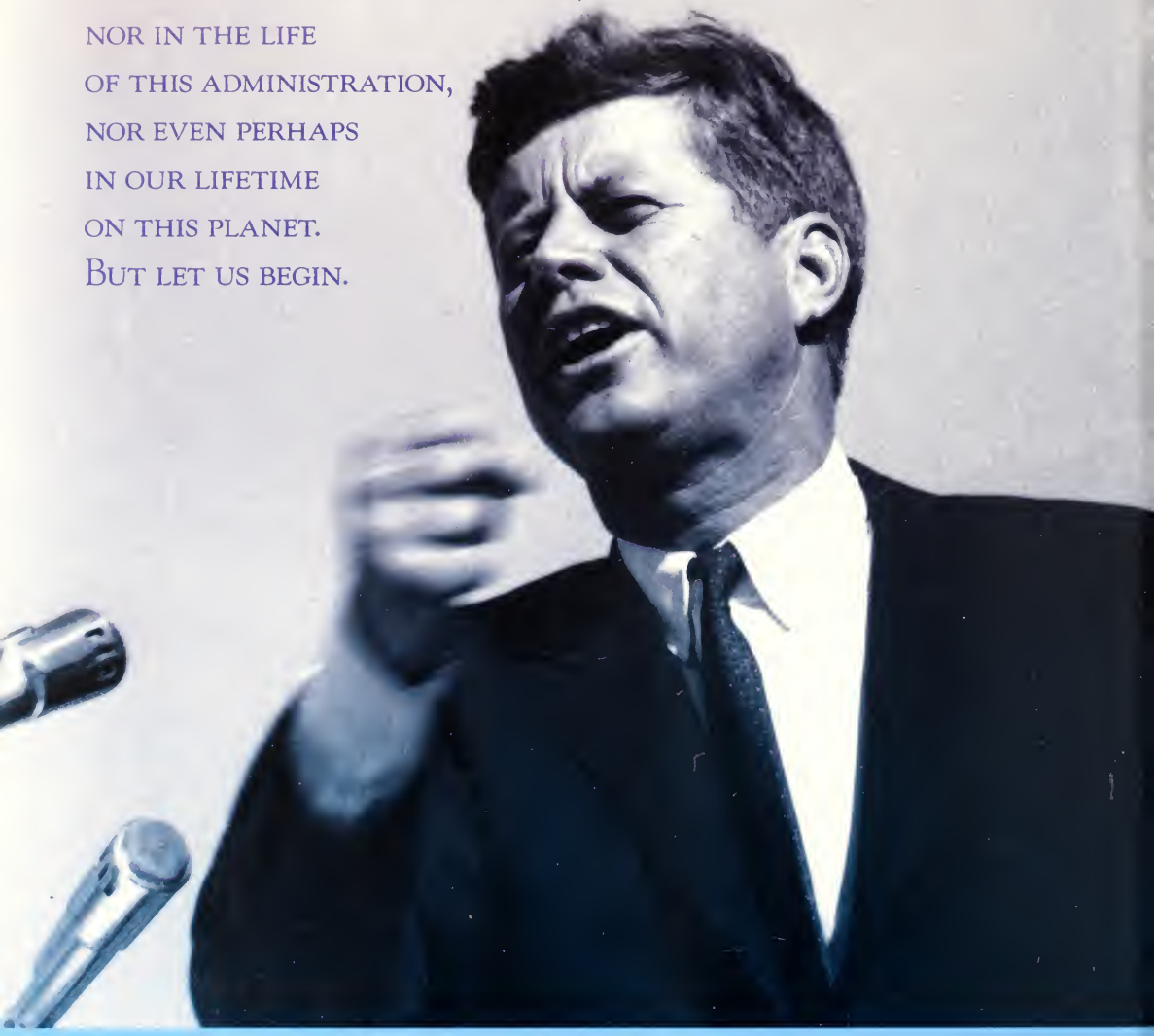
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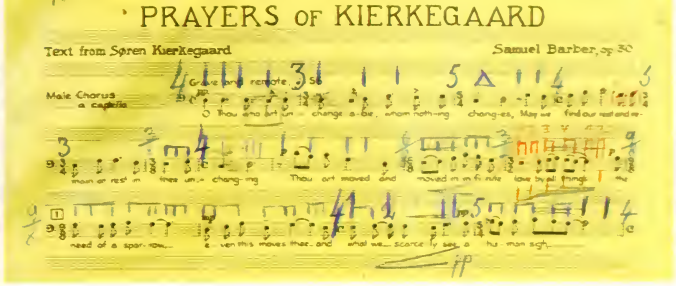
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

KEITH LOCKHART





Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.



16 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn,* and the WWI drama *War Horse,* are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press,* and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Concertmaster
Beranek Chair, fully funded in perpetuity

Alexander Velinzon
Assistant Concertmaster
Edward and Bertha C. Rose Chair, fully funded in perpetuity

Elita Kang
Assistant Concertmaster
Eunice and Julian Cohen Chair, fully funded in perpetuity

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Ikuko Mizuno+
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Principal
Sheila Fiekowsky
Ronald Knudsen
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

violas

Cathy Basrak
Principal
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Rachel Fagerburg*
Kazuko Matsusaka+
Rebecca Gitter*
Lisa Suslowicz§

cellos

Martha Babcock
Principal
Helene and Norman L. Cahners Chair, fully funded in perpetuity

Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Mickey Katz*
Alexandre Lecarme*
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basses

Lawrence Wolfe
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piccolo

Cynthia Meyers

oboes

Keisuke Wakao
Principal
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Principal
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Principal
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Principal
Jonathan Menkis
Kevin Owen§
Jason Snider

trumpets

Thomas Rolfs
Principal
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Thomas Siders
Michael Martin

trombones

Toby Oft
Principal
Stephen Lange

bass trombone

Douglas Yeo

tuba

Mike Roylance
Principal

timpani

Daniel Bauch

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
James Gwin
Drums

harp

Jessica Zhou

librarians

Marshall Burlingame
Principal
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* participating in a system of rotated seating

§ substituting

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• *LECTURES TAKE PLACE IN OZAWA HALL* •

8:30 am	*Check in*
9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

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Richard M. Pious • Columbia University

On December 7, 1941, the Japanese bombed Pearl Harbor; four days later Germany and Italy also declared war on the U.S. Yet America's involvement in World War II had been predetermined as early as May of 1940 when FDR circumvented an isolationist Congress by making a secret deal with Winston Churchill and the British.

Where Are My Keys? Understanding How Memory Works

John J. Stein • Brown University

Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

The Beatles and Beethoven: Hearing the Connection

Michael Alec Rose • Vanderbilt University

The finale of Beethoven's Ninth Symphony and the Beatles song "Hey Jude" share compelling connections. The scope of each work is unprecedented: a vast choral movement and a seven-minute song were both radical departures for symphonic music and rock 'n' roll, respectively. But it's the singular spiritual message shared by these pieces which truly binds them together across historical time and stylistic distance.

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Joyce El-Khoury, soprano
Margaret Gawrysiak, mezzo-soprano
Garrett Sorenson, tenor
Eric Owens, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor

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ABOUT THE BOSTON POPS



"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder Henry Lee Higginson (top circle) Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)

At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman (left)



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed

An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)

Arthur Fiedler performing with the Boston Pops under John Williams for his post-Opening Night concert as Boston Pops Conductor in 1993 (left)

Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



Having led more than 1,300 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

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—HENRY DAVID THOREAU



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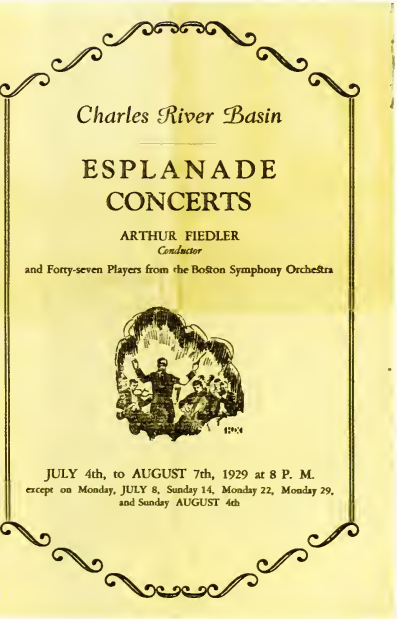
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inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)

Bravo



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BOSTON POPS

Fidelity INVESTMENTS

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Wednesday evening, May 11, 2011, at 8 | Opening Night at Pops

KEITH LOCKHART conducting

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

Silver Fanfare	Boyer
Overture to *Zampa*	Hérold
Capriccio espagnol	Rimsky-Korsakov
Gershwin in Love Love Walked In—Our Love Is Here to Stay— Someone to Watch Over Me—The Man I Love	Gershwin-Sebesky
The Sound of Music Sing-Along The Sound of Music—So Long, Farewell— Do-Re-Mi—Edelweiss—Maria—Climb Ev'ry Mountain	Rodgers/Hammerstein-Bennett

INTERMISSION

LINDA EDER
SINGS JUDY GARLAND

John Oddo, music director and piano | David Finck, bass | Clint de Ganon, drums

Selections to be announced from the stage

"Over the Rainbow" video by Sopan Deb
"Shall We Dance" video by Susan Dangel and Dick Bartlett

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Sally O'Connor & Associates



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Thursday evening, May 12, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Silver Fanfare	Boyer
Overture to *Zampa*	Hérold
Capriccio espagnol	Rimsky-Korsakov
Gershwin in Love Love Walked In—Our Love Is Here to Stay— Someone to Watch Over Me—The Man I Love	Gershwin-Sebesky
The Sound of Music Sing-Along The Sound of Music—So Long, Farewell— Do-Re-Mi—Edelweiss—Maria—Climb Ev'ry Mountain	Rodgers/Hammerstein-Bennett

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Hundred Club of Massachusetts; Institute of Electrical Engineers; Clement Associates; Castle Island Association; OLA Social Group; Sodality of Our Lady, St. Agnes Parish; East Providence Recreation Dept.; Art Horizons International; Lynn Public Schools; Ava Dorfman Senior Citizen Center; Wamsutta Club

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— Gregory Groover, age 16
2010 winner



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Gregory performing with the Boston Pops, May 26, 2010

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Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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Friday evening, May 13, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Silver Fanfare	Boyer
Overture to *Zampa*	Hérold
Capriccio espagnol	Rimsky-Korsakov
Gershwin in Love Love Walked In—Our Love Is Here to Stay— Someone to Watch Over Me—The Man I Love	Gershwin-Sebesky
The Sound of Music Sing-Along The Sound of Music—So Long, Farewell— Do-Re-Mi—Edelweiss—Maria—Climb Ev'ry Mountain	Rodgers/Hammerstein-Bennett

INTERMISSION

LINDA EDER
SINGS JUDY GARLAND

John Oddo, music director and piano | David Finck, bass | Clint de Ganon, drums

Selections to be announced from the stage

"Shall We Dance" video by Susan Dangel and Dick Bartlett

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Joslin Diabetes Center; Regis College; Parents for Band Bellow Free Academy; Wentworth Institute of Technology Alumni; Stonehill College Alumni Association; Explorica; Peabody Recreation; Andover Recreation; New England Specialty Tours, Inc.; Elderhostel

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Saturday afternoon, May 14, 2011, at 3 | Family Concert

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Silver Fanfare	Boyer
Overture to *Zampa*	Hérold
Allegro ma non troppo, from Violin Concerto in A minor, Op. 53	Dvorák

GERGANA HARALAMPIEVA
Winner of the 2011 BSO Youth Concerts Concerto Competition
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with Bobby Floyd, keyboards

Selections to be announced from the stage

Be You	Saxon-Hancock/Amandi-Flanagan
THE VARSITY GIRLS	
Hedwig's Theme, from *Harry Potter*	Williams
Beauty and the Beast, from *Beauty and the Beast*	Menken/Ashman-Ramin
Main Title from *Star Wars*	Williams

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LINDA EDER

Showcasing one of the greatest contemporary voices of our time, Linda Eder's diverse repertoire spans Broadway, standards, pop, country, and jazz. The new album entitled *Now* reunites her with Broadway and pop composer Frank Wildhorn and marks the musical return of this legendary team after six years. Following her success on the television series *Star Search* in the 1987 season, where she won for an unprecedented twelve consecutive weeks, Ms. Eder landed a leading role on Broadway as Lucy Harris in *Jekyll & Hyde*, for which she was nominated for a Drama Desk Award. She launched her recording career in 1991 with her self-titled debut album and soon was acclaimed as a new interpreter of pop standards and theatrical songs with such releases as *And So Much More*, *It's No Secret Anymore, Christmas Stays The Same, Gold, Storybook, Broadway My Way*, and *By Myself: The Songs of Judy Garland*. Those albums highlighted Ms. Eder's abundant vocal gifts as well as her skill for delivering dramatic, emotionally resonant interpretations of familiar songs while making them her own. She followed up with *The Other Side of Me*, a country pop blend of contemporary music that included a song she wrote. *Soundtrack*, produced by Peter Collins, finds Ms. Eder going to the movies and adding new dimensions to an eclectic mix of themes from the silver screen, from Henry Mancini's "Charade," the title tune of the 1963 movie starring Cary Grant and Audrey Hepburn, to "Falling Slowly," the Best Original Song Academy Award winner from *Once,* the 2007 Irish musical film. In June 2010 Linda Eder and Clay Aiken covered Roy Orbison's "Crying" as a duet on Clay's new album *Tried & True*. Recently she was featured on two PBS specials, *Clay Aiken's Tried & True* and *Hallelujah Broadway*, and her own concerts have been televised on Bravo and PBS. The concert stage remains the mainstay of Ms. Eder's career. She has performed for sold-out crowds across the country and throughout Europe, including such venues as Carnegie Hall, the Kennedy Center, Davies Hall, Radio City Music Hall, Wolftrap, and the Ravinia Festival. Her collaborators include Oscar-winning composer pianist Marvin Hamlisch, Tony-winner Michael Feinstein, and Keith Lockhart and the Boston Pops Orchestra. *Trail Mix,* her primetime Animal Planet special, was a natural extension of her love of animals.





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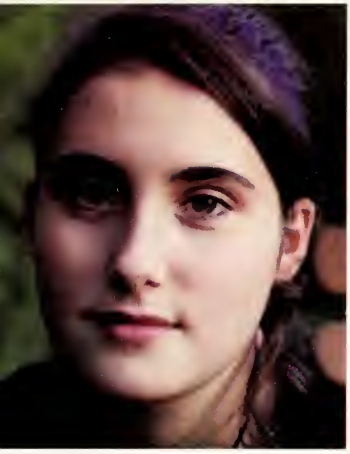
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GERGANA HARALAMPIEVA



Born in Plovdiv, Bulgaria, into a family of professional musicians, Gergana Haralampieva moved as a toddler to the Czech Republic, where her parents were working. She began playing the violin when she was five-and-a half-years old and in her early years studied primarily with Eva Samselyova. Gergana was a winner of the Talents for Europe international violin competition in Slovakia and of the Kocian and Prague Junior Note international violin competitions in the Czech Republic. She also played with the Janáček Philharmonic Orchestra (Ostrava, Czech Republic), the Archi di Slovakia Chamber Orchestra, and the Anima Chamber Orchestra (Varna, Bulgaria). She recorded Josef Suk's *Quasi Ballata* and *Appassionato* for Czech National Radio. In 2005 Gergana moved with her family to Boston, where she continued her violin education in the Preparatory School of the New England Conservatory, first with Farhoud Moshfegh, and currently with Paul Biss. A winner of the New England String Ensemble Concerto Competition, NEC's Preparatory School Concerto Competition, A Far Cry Chamber Orchestra Concerto Competition, and the Second Connecticut International Young Artist Competition in Stamford, she has also performed as a soloist with the Merrimack Valley Philharmonic Orchestra and the Wellesley Symphony Orchestra. In February 2010 Gergana performed on NPR's *From The Top* and was awarded the Jack Kent Cooke Young Artist Award. Now seventeen years old, Gergana lives with her parents in Norwood, Massachusetts, is a member of the NEC Youth Philharmonic Orchestra, and attends the Walnut Hill School for the Arts in Natick.



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BYRON STRIPLING



Artistic director of the Columbus Jazz Orchestra and leader of his own quartet, Byron Stripling has the ability to bring the audience into his music, in a style reminiscent of Louis Armstrong yet very much his own. Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, he has appeared as soloist with the Boston Pops, Cincinnati Pops, National Symphony and the symphony orchestras of Baltimore, Dallas, Detroit, Indianapolis, Pittsburgh, Seattle, St. Louis, Toronto, and Utah, as well as the Minnesota Orchestra and the American Jazz Philharmonic, among others. Mr. Stripling has performed frequently under the baton of Keith Lockhart, including a Boston Pops performance for PBS's *Evening at Pops*. He has also been a featured soloist at the Hollywood Bowl and performs at jazz festivals throughout the world. In addition to his work with the Columbus Jazz Orchestra and touring with his quartet, the current season brings performances with the Boston Pops and the symphony orchestras of Dayton, Detroit, Oregon, Toronto, and Vancouver, as well as the Florida Orchestra. An accomplished actor and singer, Byron Stripling was chosen, following a worldwide search, to star in the lead role of the Broadway-bound musical *Satchmo*. He had a memorable cameo performance in the television movie *The Young Indiana Jones Chronicles*, and his virtuoso playing and riotous comedic performance in the 42nd Street production of *From Second Avenue to Broadway* were critically



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acclaimed. On television he has been a soloist on the worldwide telecast of the Grammy Awards. Millions have heard his trumpet and voice on commercials; television theme music, including *20/20* and CNN; and movie soundtracks. Byron Stripling served as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band, and the GRP All Star Big Band. He enjoys conducting seminars and master classes at colleges, universities, conservatories, and high schools. He was educated at the Eastman School of Music in Rochester, New York, and the Interlochen Arts Academy in Interlochen, Michigan.

THE VARSITY GIRLS

Hailing from Boston, Massachusetts, the four members of The Varsity Girls— Simone Cardoso (age 15), Jillian Zucco (age 17), Kimber-lee Jacobsen (age 18), and Jillian Jensen (age 18)—



offer a fusion of differing musical backgrounds and unique vocals that blend in perfect harmony to create their signature sound—a mix of pop, rock, and R&B. Not only do the members perform vocally and visually, but they also play musical instruments, which range from acoustic/electric guitars to the piano. The Varsity Girls are currently in the studio wrapping up production for their debut project to be released later this year, executive-produced by Surefire Music Group (producers for Neyo, Left-Eye, Brooke Hogan, VH1, and MTV). The group was recently sponsored by Walmart and branded a regional "Back-to-School" performance series. Their singles "Be You" and "Fairytale" have been added to the daily rotation on several regional radio stations and are currently being licensed for a major motion picture deal. The Girls have collaborated with Brooke Hogan (star of VH1's *Brooke Knows Best*) on "Fairytale" and are currently collaborating with Pink on music for a subsequent release slated for late 2011. The Varsity Girls recently opened for James Taylor, President Barack Obama, and The Market America Miami World Conference and also recorded the theme song for Nickelodeon's HALO Awards hosted by Nick Cannon. They are currently preparing for a number of upcoming performances, among them the 2011 KISS 108 "KISS Concert" and an exclusive show with Disney's Kicking Daisies. For more information visit varsitygirlsmusic.com.



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JACKSON MANN



Jackson Mann was born in New York City in 1993. His family then moved to rural upstate New York, where Jackson began playing the piano, electric guitar, and bass. When Jackson was thirteen years old his family moved again to Boston, where he auditioned for and was accepted into the Boston Arts Academy to study bass. In his sophomore year, Jackson was accepted into the Berklee City Music Program, where he participated in intensive ensembles and theory classes. He has also been awarded the City Music Five Week Scholarship two years in a row and has completed both Five Week programs. Currently Jackson continues to improve his craft in Winston Moccow's Advanced City Music Ensemble and is in his senior year at the Boston Arts Academy. He plans to attend Berklee College of Music in fall 2011 to study film scoring.

JOHN LUNDY



John Lundy graduated *cum laude* from Northeastern University in December 2010 with a degree in accounting. While at Northeastern, John performed as principal clarinetist with the Wind Ensemble, Woodwind Quintet, Symphony Orchestra, and Concert Band. As soloist with the Wind Ensemble, John performed Michael Daugherty's *Brooklyn Bridge* in fall 2010. In high school John was principal clarinetist of the New York State All-State Symphony Orchestra, and studied with Naomi and Stanley Drucker and Karen White. He was also principal clarinetist of the Long Island Youth Orchestra, Gemini Youth Symphony, and Northport High School Symphonic Winds and Symphony Orchestra. He performed at Carnegie Hall with LIYO, GYS, and Symphonic Winds. In June 2006 John performed Copland's Concerto for Clarinet and String Orchestra with LIYO and Rossini's *Introduction, Theme, and Variations* with Symphonic Winds. Currently living in Northport, New York, John is employed by Albrecht, Viggiano, Zurech and Company, and is studying to become a licensed Certified Public Accountant.

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THE STARS AND STRIPES: FOREVER AT POPS



Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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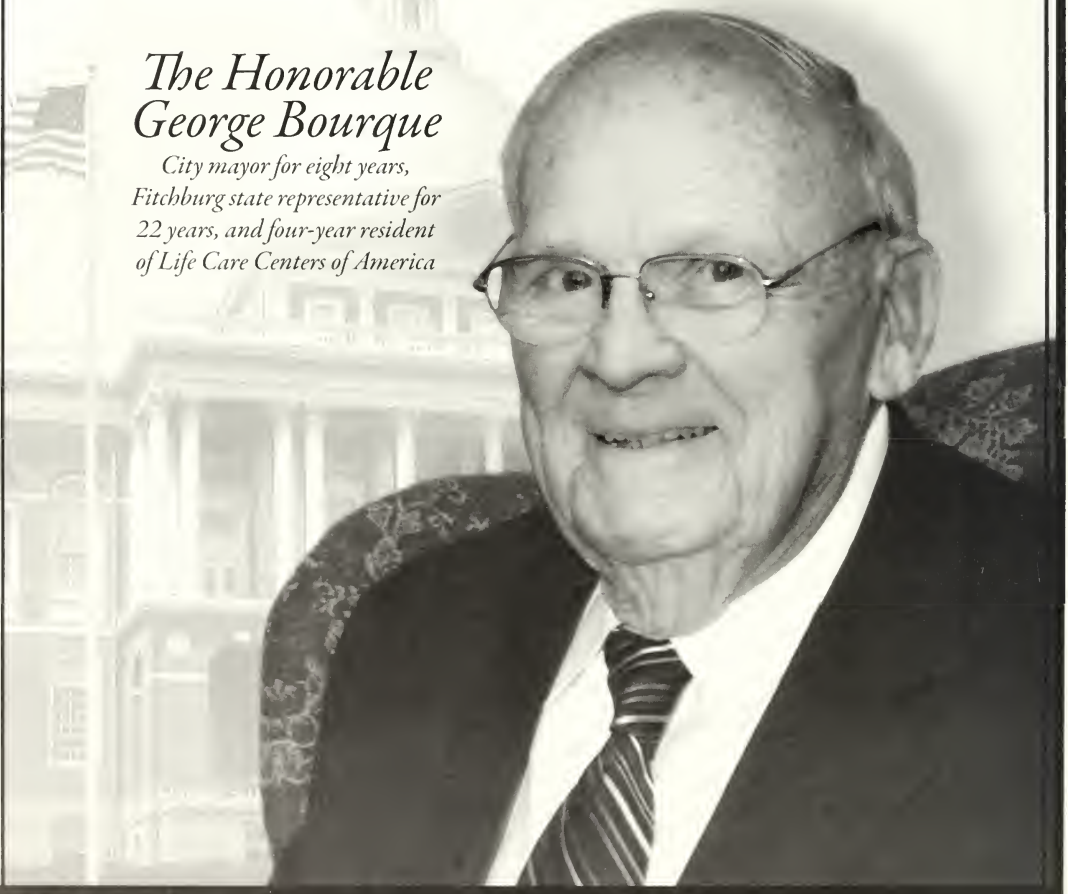
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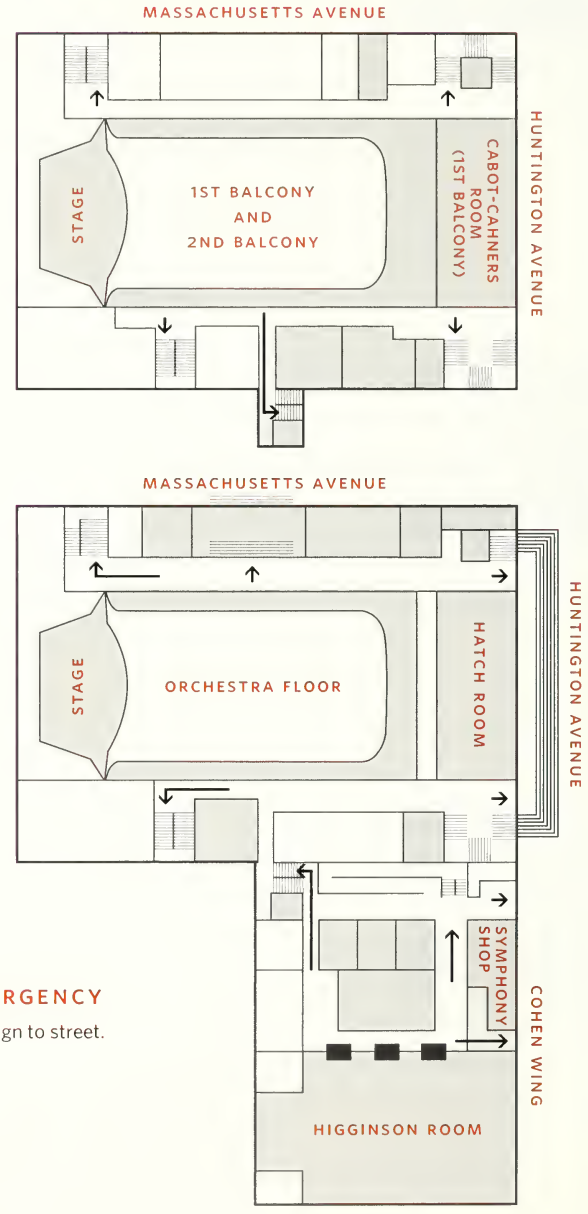
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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New Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for Tuesday- and Wednesday-night Boston Pops concerts (excluding May 24), at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost (blackout dates include May 13, 14, 19, 20, 21, 24, 27 and June 2, 8, and 11). Thanks to a gift from an anonymous donor, the <40 = $20 program has been extended into the Pops season, offering $20 tickets to patrons under 40 years of age on a first-come, first-served basis, with the same exclusions as the College Card.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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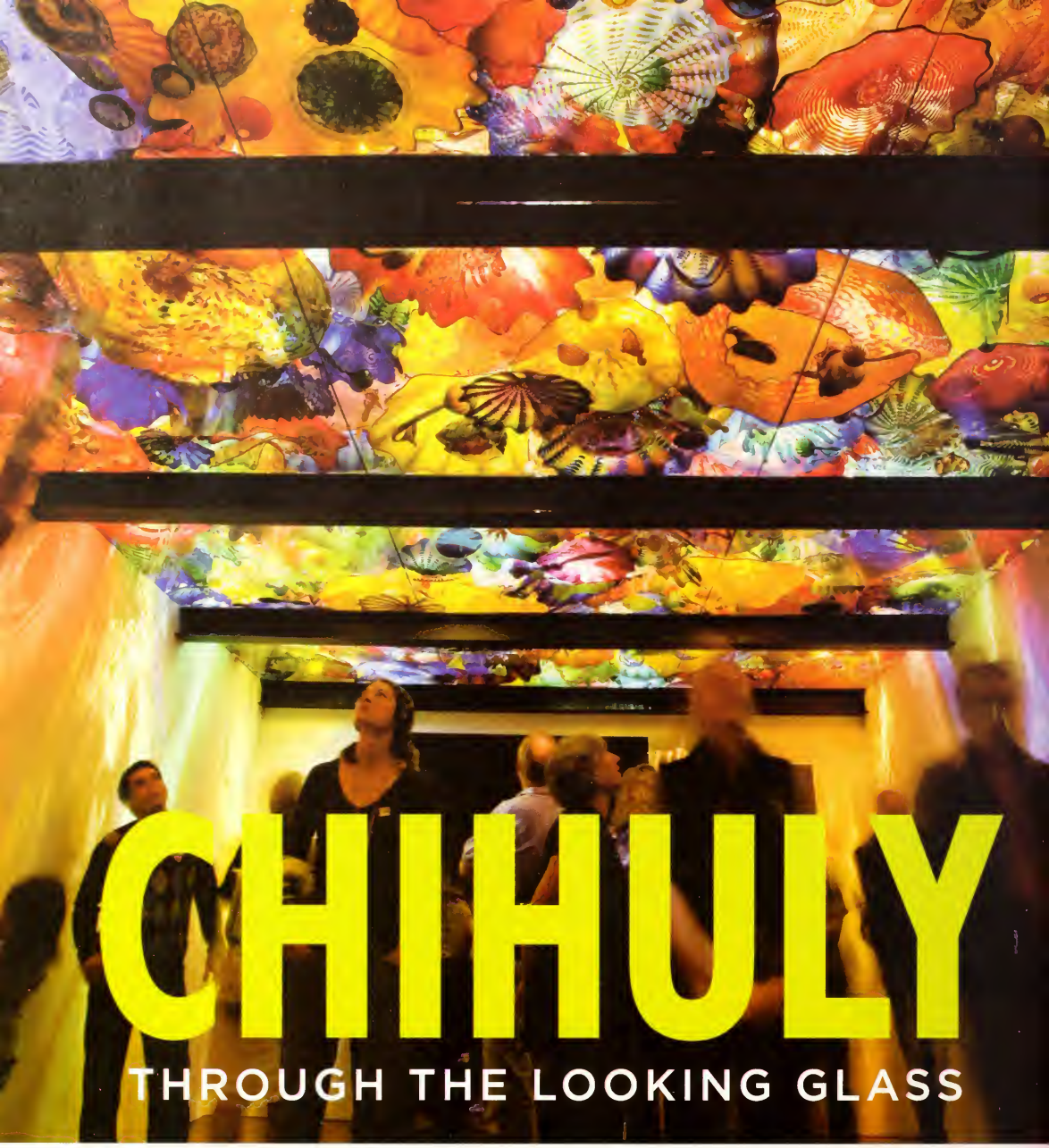
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Dale Chihuly, *Persian Ceiling* (detail), de Young Museum, San Francisco, California, 2008. Photo by Teresa Nouri Rishel. © 2011 Chihuly Studio, all rights reserved.

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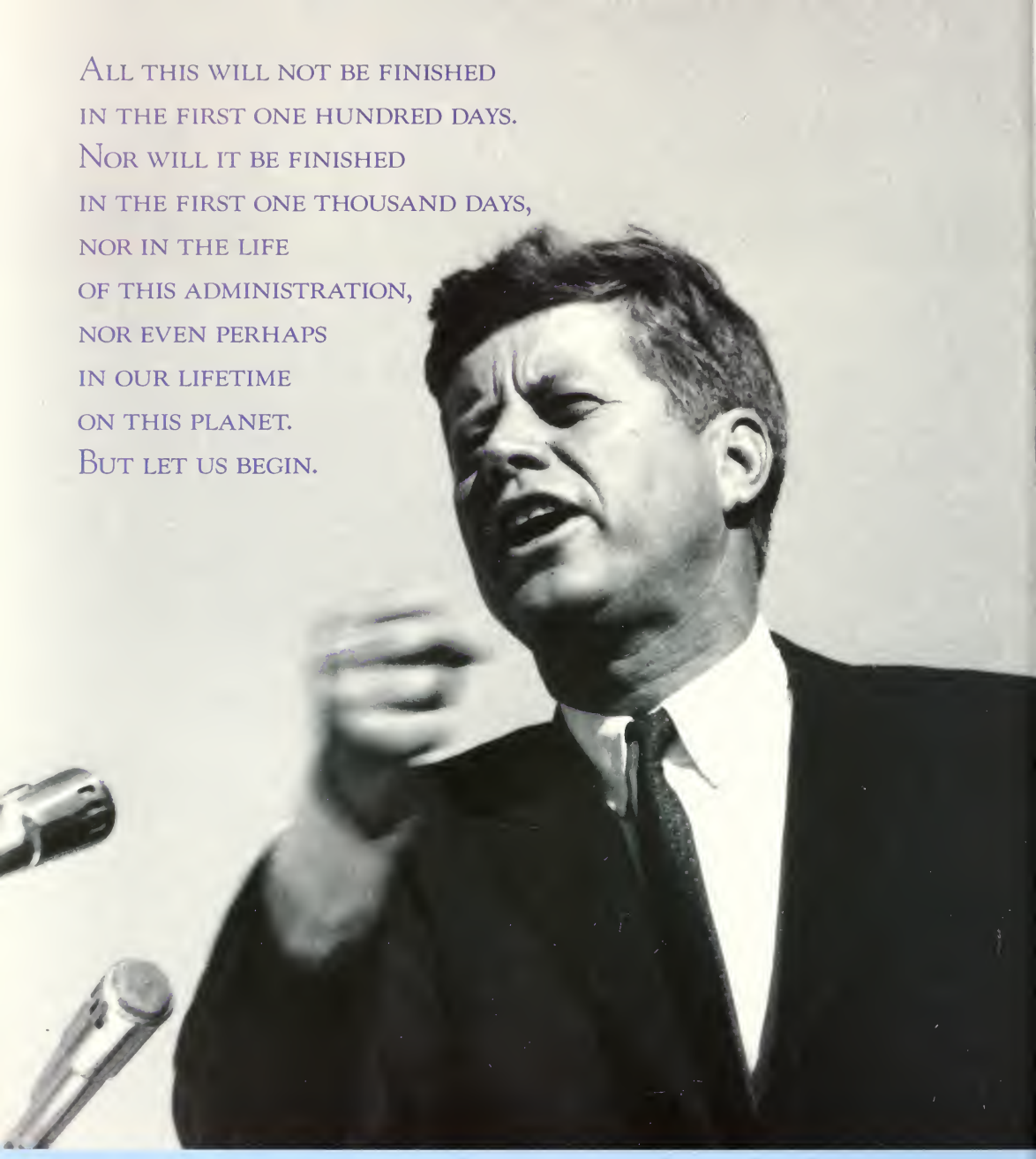
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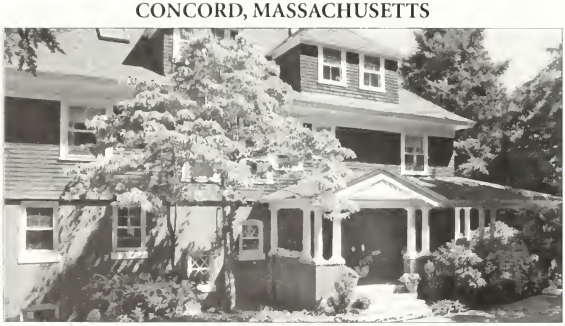
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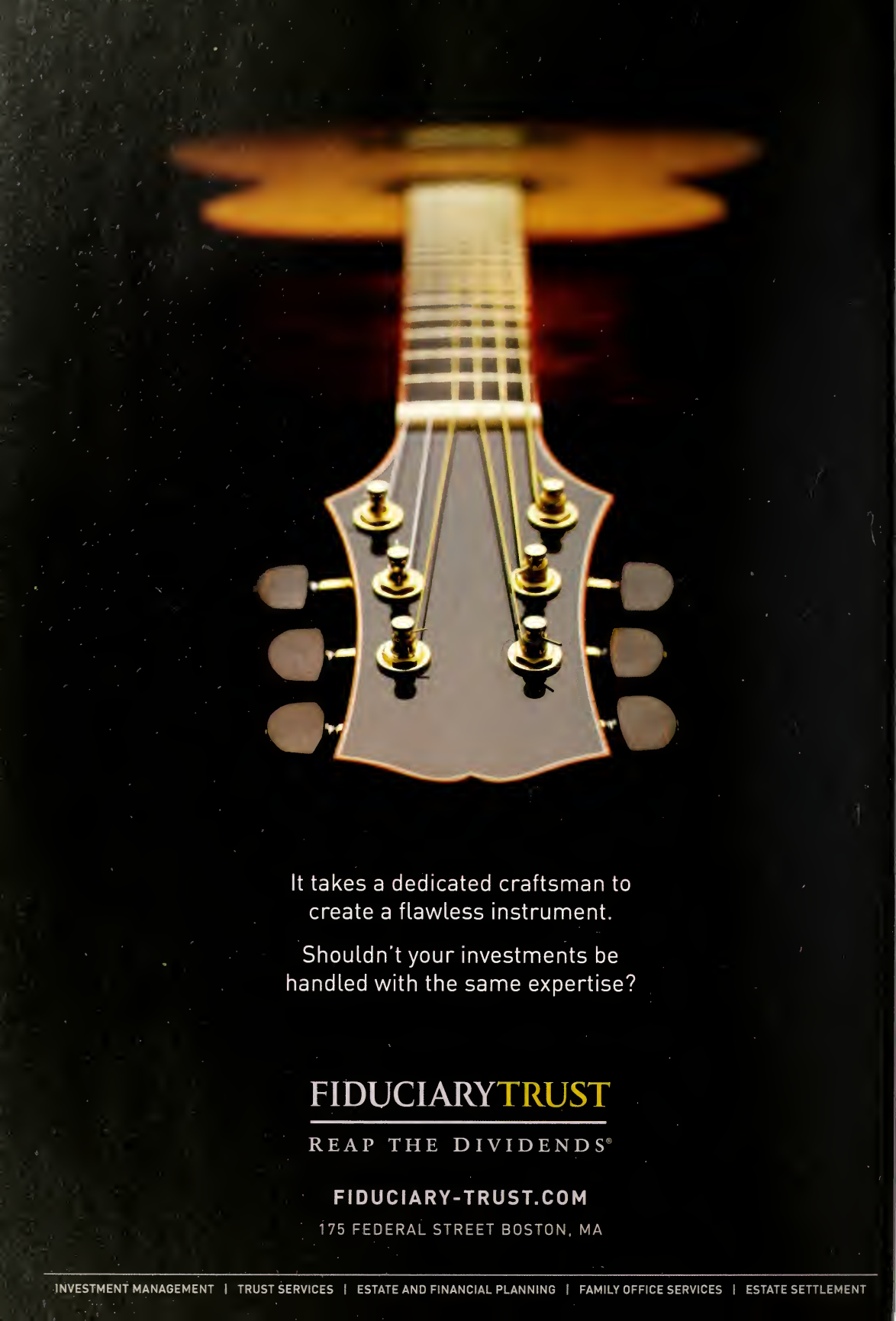
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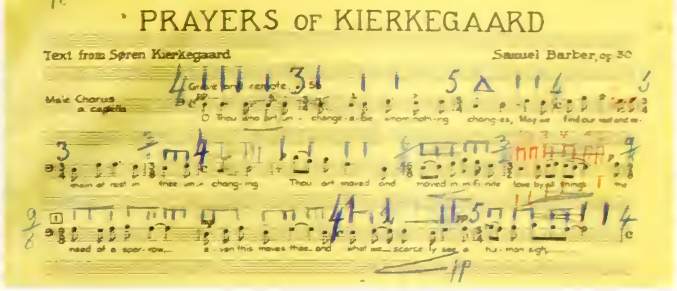
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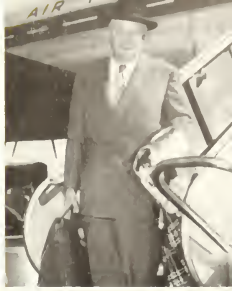
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

KEITH LOCKHART





Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.

JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn*, and the WWI drama *War Horse*, are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed



An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)

Aretha Franklin performing with the Boston Pops under John Williams for his final Opening Night concert as Boston Pops Conductor in 1993 (left)

Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)



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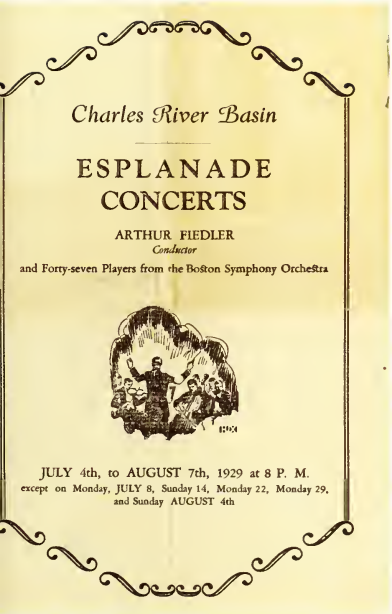
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BOSTON POPS

Tanglewood



inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)

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Tuesday evening, May 17, 2011, at 8 | Wednesday evening, May 18, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Mardi Gras at Pops

Carnival Overture	Dvořák
Mardi Gras, from *Mississippi Suite*	Grofé
Grande Tarantelle, Op. 67	Gottschalk

CHARLIE ALBRIGHT, piano

INTERMISSION

Presenting

THE BOSTON CONSERVATORY THEATER DIVISION

Neil Donohoe, Director | Michelle Chassé, Choreographer | Peter Mansfield, Music Supervisor

What's Cookin'? — arr. Chase-Starobin

STEPHANIE MOSKAL, ELIZABETH DAMUTH, KELLI KAY
BRIAN DILLON, JOHN KRAUSE, MICHAEL TACCONI

Soul Bossa Nova	Jones-Calandrelli
Manhã de Carnaval	Bonfá/Maria-Hayman
The Girl from Ipanema	Jobim-Hollenbeck
Brazil	Barroso-Calandrelli

INTERMISSION

Presenting

DUKES OF DIXIELAND

Kevin Clark, trumpet | Alan Broome, bass | Scott Obenschain, piano
Ben Smith, trombone | Ryan Burrage, clarinet | JJ Juliano, drums

Selections to be announced from the stage

The performances of "Brazil" are made possible by a generous gift from Donna and Don Comstock. Charlie Albright's appearances with the Boston Pops this week are made possible by a gift from the Estate of Charlotte Spohrer McKenzie.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present (May 17): Aleppo Shriners; Gardner High School Band & Chorus; Trinity Episcopal Church of Melrose; Temple B'Nai Israel; KSP Financial; Notre Dame Club of Boston; Parexel International; ELS Language Centers; Denure Tours; Sharon, Stoughton, Canton Hadassah Org; HOPE Club of Providence; Harvard University Outings and Innings

Among Those Present (May 18): Alzheimer's Association; Bristol County Savings Bank/WGK Associates; Christian Heritage Academy; St. Theresa's Women's Club; St. Mary's Women's Club; ADL Alumni Association; Aero Club of New England

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Thursday evening, May 19, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

Mardi Gras at Pops

Carnival Overture	Dvořák
Mardi Gras, from *Mississippi Suite*	Grofé
Carmen Fantasy	Bizet-Sarasate

RACHEL LEE, violin
Winner, 2011 Tufts/New England Conservatory Concerto Competition

INTERMISSION

The Light on the Hill	Buskin/Hamilton
Dear Alma Mater	Lewis
Tuftonia's Day	Hayes

THE AMALGAMATES, THE BEELZEBUBS, AND THE JACKSON JILLS

Soul Bossa Nova	Jones-Calandrelli
Manhã de Carnaval	Bonfá/Maria-Hayman
The Girl from Ipanema	Jobim-Hollenbeck
Brazil	Barroso-Calandrelli

INTERMISSION

Presenting
DUKES OF DIXIELAND
Kevin Clark, trumpet | Alan Broome, bass | Scott Obenschain, piano
Ben Smith, trombone | Ryan Burrage, clarinet | JJ Juliano, drums

Selections to be announced from the stage

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— Gregory Groover, age 16
2010 winner



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Gregory performing with the Boston Pops, May 26, 2010

2010 YOUNG ARTIST COMPETITION WINNERS



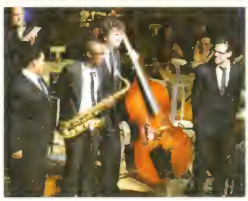
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Roland Hayes School



Annie Osborn, Ian Haines, Christopher Nguyen, Sherry Wu
Boston Latin School



Muhan Zhang
Boston Latin School



Nicolas Perez, Gregory Groover, Jr., Max Ridley, Gustavo Hernandez
Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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Friday evening, May 20, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

PARTNERS HEALTHCARE NIGHT AT POPS

Mardi Gras at Pops

Carnival Overture — Dvořák
Mardi Gras, from *Mississippi Suite* — Grofé
Manhã de Carnaval — Bonfá/Maria-Hayman
Brazil — Barroso-Calandrelli

Presenting
THE BOSTON CONSERVATORY THEATER DIVISION
Neil Donohoe, Director | Michelle Chassé, Choreographer | Peter Mansfield, Music Supervisor

What's Cookin'? — arr. Chase-Starobin
STEPHANIE MOSKAL, ELIZABETH DAMUTH, KELLI KAY
BRIAN DILLON, JOHN KRAUSE, MICHAEL TACCONI

INTERMISSION

Presenting
PARTNERS TALENT
Selections to be announced from the stage

INTERMISSION

Presenting
DUKES OF DIXIELAND
Kevin Clark, trumpet | Alan Broome, bass | Scott Obenschain, piano
Ben Smith, trombone | Ryan Burrage, clarinet | JJ Juliano, drums
Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Sunday, August 28, 2011

Beethoven, The Beatles, FDR, and Your Brain

Join acclaimed professors from Columbia, Brown and Vanderbilt for three stimulating presentations in Ozawa Hall. Then join conductor Lorin Maazel as he leads the Boston Symphony Orchestra in its perennial Tanglewood finale: Beethoven's Ninth Symphony.

EVENT SCHEDULE *for* AUGUST 28, 2011

• *LECTURES TAKE PLACE IN OZAWA HALL* •

8:30 am	*Check in*
9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

GENERAL REGISTRATION:

$149

Advance purchase required

Each registration includes all three professor presentations and one complimentary lawn admission to the Shed concert. (Route 183, West Street, Lenox, MA)*

FDR and the Path to WWII: What We Know Now That We Didn't Know Then

Richard M. Pious • Columbia University

On December 7, 1941, the Japanese bombed Pearl Harbor; four days later Germany and Italy also declared war on the U.S. Yet America's involvement in World War II had been predetermined as early as May of 1940 when FDR circumvented an isolationist Congress by making a secret deal with Winston Churchill and the British.

Where Are My Keys? Understanding How Memory Works

John J. Stein • Brown University

Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

The Beatles and Beethoven: Hearing the Connection

Michael Alec Rose • Vanderbilt University

The finale of Beethoven's Ninth Symphony and the Beatles song "Hey Jude" share compelling connections. The scope of each work is unprecedented: a vast choral movement and a seven-minute song were both radical departures for symphonic music and rock 'n' roll, respectively. But it's the singular spiritual message shared by these pieces which truly binds them together across historical time and stylistic distance.

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BEETHOVEN Symphony No. 9

Lorin Maazel, conductor
Joyce El-Khoury, soprano
Margaret Gawrysiak, mezzo-soprano
Garrett Sorenson, tenor
Eric Owens, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor

*One Day University lawn admissions have no dollar value and may not be used to upgrade for a ticket inside the Shed.
All One Day University lecture ticket holders are eligible for a 10% discount on 8/28 Shed tickets purchased in advance of the concert.
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Saturday evening, May 21, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Mardi Gras at Pops

Carnival Overture	Dvořák
Mardi Gras, from *Mississippi Suite*	Grofé
Soul Bossa Nova	Jones-Calandrelli
Manhã de Carnaval	Bonfá/Maria-Hayman
Brazil	Barroso-Calandrelli

INTERMISSION

Clarissima	Patterson/Doner-Wolfe
Go BU!	arr.Wolfe
Allegro affettuoso from Piano Concerto in A minor, Op. 54	Schumann

VICTOR CAYRES
A winner of the 2011 Boston University Soloists' Competition*

INTERMISSION

Presenting
DUKES OF DIXIELAND
Kevin Clark, trumpet | Alan Broome, bass | Scott Obenschain, piano
Ben Smith, trombone | Ryan Burrage, clarinet | JJ Juliano, drums

Selections to be announced from the stage

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Mr. Cayres, the winners include flutist Sang Ae Kim and pianist Maja Tremiszewska.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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BOSTON POPS

KEITH LOCKHART CONDUCTOR
JOHN WILLIAMS LAUREATE CONDUCTOR

Program Book Re-Use Initiative

The Boston Pops is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

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3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

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CHARLIE ALBRIGHT



Winner of both the coveted 2010 Gilmore Young Artist Award and the 2009 Young Concert Artists International Auditions, pianist Charlie Albright makes debuts this season with the San Francisco Symphony, the Seattle Symphony Orchestra, and the Boston Pops Orchestra, having earned critical acclaim for his New York and Kennedy Center recital debuts on the Young Concert Artists Series. Recent and upcoming engagements include the Gilmore Rising Stars Series, a performance at Boston's Isabella Stewart Gardner Museum, Shostakovich's Piano Concerto No. 2 with the Longwood Symphony Orchestra, as well as recital performances and educational residencies around the country. Highlights of last season included concerts at Paris's Salle Cortot and the Gilmore Keyboard Festival, and with the Grand Rapids and Olympia symphony orchestras. Mr. Albright won the Paul A. Fish First Prize at the Young Concert Artists International Auditions as well as the Ronald A. Asherson Prize, Summis Auspiciis Prize, the John Browning Prize, the Sander Buchman Prize, the Ruth Laredo Award, and four performance prizes: the Bridgehampton Chamber Music Festival Prize, the Friends of Music Concerts Prize for an engagement in Sleepy Hollow, the Mecklenburg-Vorpommern Festival Prize, and the Embassy Series Prize for a concert in Washington, D.C. Other awards include a Vendome Virtuoso Prize and the Elizabeth Leonskaya Special Award at the 2009 Vendome Prize International Piano Competition in Lisbon, Portugal. He won the 2008 Harvard Bach Society Orchestra's competition to perform Tchaikovsky's Piano Concerto; third prize as the youngest competitor at the 2007 Hilton Head International Piano Competition; and first prizes in the 2006 Eastman Piano Competition, the 2006 Stecher and Horowitz Foundation's New York Piano Competition, and the 2005 IIYM International Competition in Lawrence, Kansas. Mr. Albright has twice performed with cellist Yo-Yo Ma: during a ceremony at which Senator Ted Kennedy received an honorary degree from Harvard University and in a program commemorating the 60th anniversary of the Universal Declaration of Human Rights. He has given concerto performances with the Seattle Philharmonic and the Olympia, Port Angeles, and Northwest Wind symphonies in Washington State. Born in Centralia, Washington, Charlie Albright began piano lessons at the age of three. He is currently in the Harvard College/New England Conservatory of Music joint program. He has been named the 2011-2012 Artist in Residence for Harvard University's Leverett House and recently released his debut recording, *Vivace*.

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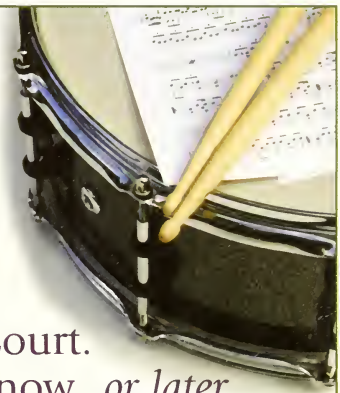
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NEIL DONOHOE



Chair and director of the Theater Division of The Boston Conservatory since 1985, Neil Donohoe has directed throughout New England and beyond, including productions at Boston's Charles Playhouse and Speakeasy Stage Company, the Boston Gay Men's Chorus, Waterville Summer Music Theater (Maine), Timberlake Playhouse (Illinois), College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, Bill Fegan Attractions (Dallas), and Chiswick Park Theater (Sudbury, Massachusetts). Mr. Donohoe was a principal singer for Light Opera of Manhattan and served as a director for the Green Mountain Guild of Vermont and as a guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached the 1997 opening night guest Elaine Paige, coordinated and staged performers for the nationally televised Fourth of July Esplanade concerts from 1998 through 2001, and has directed Pops performances featuring Boston Conservatory Theater students since 1998. For The Boston Conservatory, Donohoe directed the American premiere of the National Theater adaptation of *Candide*, the Boston premieres of *Side Show* (at the Emerson Cutler Majestic Theater), *The Screams of Kitty Genovese*, *Angels*, *The Captain's Daughter*, and *The Human Comedy*, as well as Bernstein's *Mass*, *Sweeney Todd*, *Follies*, *A Time For Singing*, *Roberta*, *The Grass Harp*, *Iolanthe*,

"If a man loses pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured, or far away."
—HENRY DAVID THOREAU



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Kismet, *Street Scene*, and *West Side Story*; he co-directed, adapted, and produced *Die Fledermaus* at the Emerson Cutler Majestic Theater. He produced and directed the fully staged workshop productions of Brian Crawley and Lewis Flinn's *Down There*, funded by a grant from The Gilman & Gonzales-Falla Foundation and arranged through the National Alliance for Musical Theatre; produced and directed Dana Brayton and Tom Evans's *All Lost to Prayers;* and directed a staged workshop of Tom Megan's *A Vision* at Suffolk University. Mr. Donohoe co-produced the 125th Anniversary of The Boston Conservatory, starring Marvin Hamlisch and Liz Callaway; a benefit production of *Elegies for Angels, Punks and Raging Queens* (a Boston premiere) for the Boston Living Center; and a benefit for the Fenway Community Health Center, starring Madeline Kahn. He also produced a Kurt Weill Festival that same year and served for ten years as director of the annual Vincent Show, raising money for the Women's Care Division of Massachusetts General Hospital. Neil Donohoe is on the board of directors of StageSource and the board of visitors of SpeakEasy Stage Company.

MICHELLE CHASSÉ

Michelle Chassé was on scholarship at the School of American Ballet in New York City and graduated *cum laude* with a B.F.A. in Dance Performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. She has choreographed numerous musical theater productions at The Boston Conservatory, including its critically acclaimed productions of *One Touch of Venus*, *Candide, The Wild Party*, *Kismet*, and the world premiere of *Heaven and Hell*. She has also performed and choreographed for the nationally recognized Boston Gay Men's Chorus. She is on the faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator. She is also a faculty member at the Jeannette Neill Dance Studio and Boston Youth Moves.



PETER MANSFIELD



Conductor, composer, arranger, pianist Peter Mansfield is a native Bostonian, having majored in music at Harvard College where he arranged for, and directed the world famous Harvard Krokodiloes, as well as the renowned Hasty Pudding Theatricals. In 1981 he began his affiliation with the Boston Pops Orchestra, where he has worked under both John Williams and Keith Lockhart as pianist, arranger/orchestrator, and music coordinator of numerous concerts featuring such artists as Wynton Marsalis, George Benson, Leontyne Price, Tommy Tune, Kelli O'Hara, Jason Danieley, and Brian Stokes Mitchell. During recent Pops seasons, Peter served as music coordinator, arranger, and orchestrator for the first Boston Pops High School Sing-Off, as well as the 2008 Leonard Bernstein tribute, the "Baseball On Broadway" and Apollo 11 anniversary programs in 2009, and last year's Cole Porter tribute. His *Howlin' At The Moon–A Moon Tune Singalong*, premiered in 2009, is returning this year. As a conductor, he has led the orchestras of Atlanta, Dallas, Houston, Omaha, Milwaukee, Pasadena, San Diego, Seattle, Spokane, and Vancouver, as well as the American Symphony Orchestra, the Hudson Valley Philharmonic, the Kennedy Center Opera House Orchestra, the Philadelphia Pops, and the National Symphony Orchestra. In 2005 he began an ongoing affiliation as arranger/orchestrator for singer/songwriter Elisabeth Von Trapp, granddaughter of the legendary Captain Von Trapp of *Sound of Music* fame, and he continues to compose, arrange, and conduct music for Jacques D'Amboise and the National Dance Institute in New York, Boston, and New Hampshire, an affiliation that started in 1985. In the theater world, Peter Mansfield has served as music director/conductor, and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. A member of The Boston Conservatory Theater Division faculty since 2005, he served as music director/arranger and orchestrator for the 2007 "BoCo" world premiere production of *Heaven and Hell*, and for the 2010-11 season, he conducted Kurt Weill's *One Touch Of Venus*.



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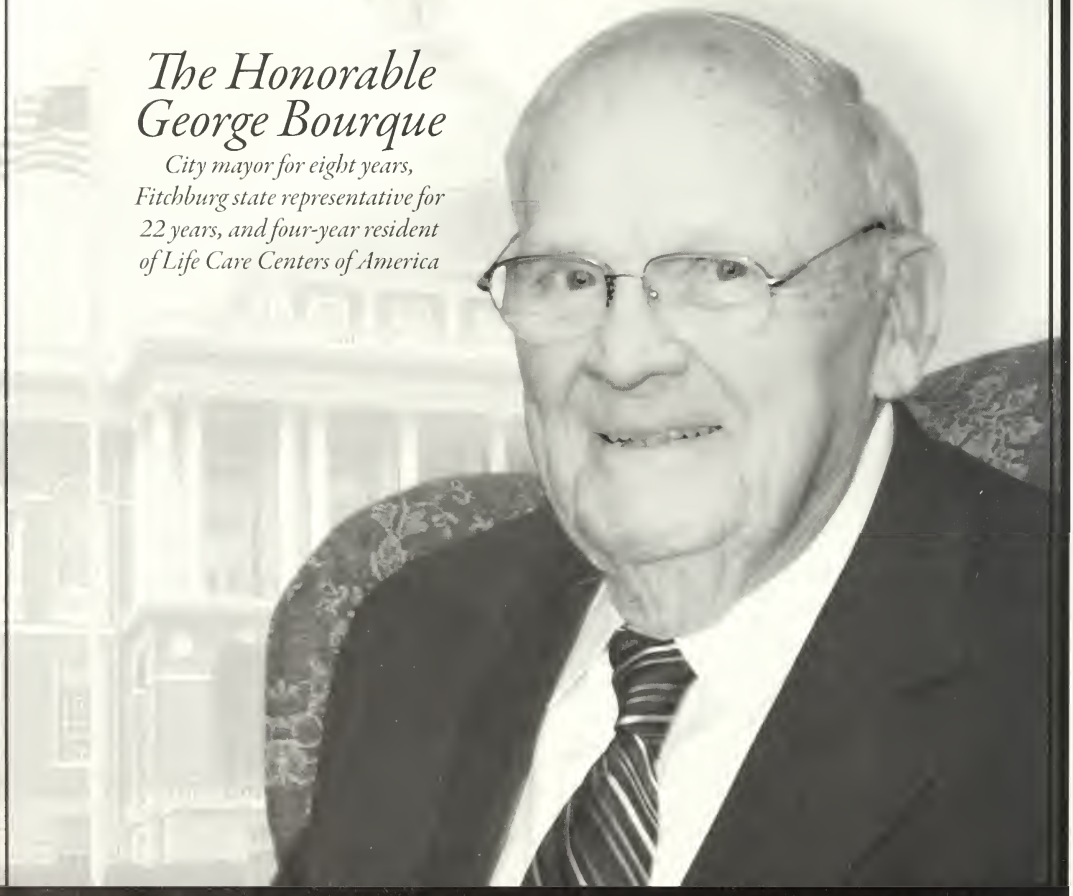
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DUKES OF DIXIELAND

The Dukes of Dixieland blow traditional jazz and Dixieland into the twenty-first century, weaving strands of pop, gospel, and country with authentic New Orleans sounds. More than 37 years of tradition stand behind today's Dukes as they step forward with a sound that is durable and flexible, as jazz is meant to be. The Dukes have worn their New Orleans jazz heritage proudly as globe-trotting jazz ambassadors from the heart of the Big Easy. They are the oldest continuing Dixieland jazz band and have sold out such venues as the Hollywood Bowl, the Kennedy Center and the Smithsonian, to name but a few. Bright and brassy or smooth and dark as cane syrup, the Dukes bring a time-honored authenticity to all of the hits of Dixie's yesteryear. Trumpeter **Kevin Clark** joined the Dukes in the late 1990s, after moving to New Orleans from Orlando, where he was performing with the Disney World organization. He became the arranger for all of the Dukes' recordings, including the Grammy-nominated gospel CD *Gloryland* with Moses Hogan's Gospel Choir and the Dukes. Raised in Kenner, Louisiana, bassist **Alan Broome** started playing electric bass at age eleven, later picking up tuba and double bass. After playing in the Joe Simon Jazz Band for four years, he moved to Las Vegas, where he taught and performed. He holds master's degrees from Northern Arizona University (music education) and the University of Nevada at Las Vegas (jazz studies). Alan moved back to New Orleans in summer 2009 to play music full time, and joined the Dukes of Dixieland in August 2010. **Scott Obenschain** studied classical piano from age four. His grandparents encouraged him to listen to their record collection and play "by ear." Scott fell in love with the music, and by the time he was in high school, he was playing Dixieland with a group called the St. Clair Street Band. He graduated from James Madison University with a degree in music. After performing summers at Busch Gardens in Williamsburg, Virginia, and full-time on a cruise ship, he moved to New Orleans. Trombonist **Ben Smith**, who started playing in New Orleans streets at age nine, studied music at Loyola University in New Orleans and the University of Minnesota in St. Paul. He has played all over the United States (including Disney World's "Main Street USA" for ten years), Canada, South America, and Japan, with such performers as James Brown, Lou Rawls, Doc Severinsen, Bob Hope, Dionne Warwick, and the Four Tops, among others. Born and raised in New Orleans, clarinetist **Ryan Burrage** worked with Sidney Bechet's protégé, Jacques Gauthé, a French chef and clarinetist who moved to New Orleans from Paris in the 1970s. Like Pete Fountain and Al Hirt, Ryan worked in the French Quarter jazz clubs, eventually becoming the bandleader at Fritzel's European Jazz Club. A year ago, Ryan started alternating with Louis Ford in the clarinet position with the Dukes. Drummer **JJ Juliano** was first exposed to traditional jazz music at regular jam sessions hosted by his father at home. He has lived and worked throughout the United States and Europe. While in New York City, JJ was on the faculty and



served as manager at The Drummers Collective music school. He was house drummer at New York's Trammps nightclub, performing with Kansas City's Big Joe Turner and Otis Rush. He moved to New Orleans in 1985 and plays UFIP cymbals and percussion.

RACHEL LEE



Violinist Rachel Lee recently made debuts with the Chicago, Saint Louis, Houston, and Seattle symphony orchestras. She has previously been soloist with the National Symphony, Colorado Symphony, Rochester Philharmonic, and the Aspen Sinfonia at the Aspen Music Festival. She has performed in Korea several times, with the Seoul Philharmonic, the KBS Symphony under Dmitri Kitaenko, and on tour with the State Symphony Cappella of Russia. Ms. Lee made her European concerto debut in October 2006, performing the Sibelius Concerto with the Berlin Staatskapelle under Mikko Franck. Subsequent European engagements have included the opening concert of the Graz Philharmonic's 2007-08 season, as well as debut recitals at the Verbier Festival and Mecklenburg-Vorpommern Festival. She made her European recital debut at fifteen on the Louvre recital series in Paris. In the United States she has given recitals on the Kansas City Harriman-Jewell Discovery Series, at the Mostly Mozart Festival at Lincoln Center's Avery Fisher Hall, the Ravinia Festival's "Rising Stars" series, Cincinnati's Matinee Musicale series, and Chicago's Dame Myra Hess Memorial series. As a chamber musician, Rachel participated in the 2008 Moritzburg Festival in Germany and the 2006 Los Angeles Chamber Orchestra's "Chamber Music Marathon." She has also performed extensively at Ravinia's Steans Institute. Born in Chicago in 1988, Rachel Lee began her violin studies at age four, and in 1996 moved to New York to study with Dorothy DeLay. At nine, she performed at the 50th anniversary of the Universal Declaration of Human Rights at the United Nations, and was the youngest musician selected to give a recital in the 1998 La Jolla Chamber Music Society's Prodigy Series. She has been featured in several publications, as well as on radio and television, including a PBS broadcast with Itzhak Perlman and an *American Masters* documentary about the Juilliard School. She has also appeared on the Disney Channel, performing with Disney's Young Musicians Symphony Orchestra, and performed at the 2000 Grammy Awards ceremony in Los Angeles. Rachel first played for Itzhak Perlman at the age of ten, and has been his student since that time. Her previous teachers have included Dorothy DeLay and Robert Mann, with whom she studied at the Pre-College Division of the Juilliard School. She holds a B.A. in English from Harvard University, and is currently completing a master's degree with Miriam Fried at the New England Conservatory through its joint five-year program with Harvard College.

TUFTS UNIVERSITY *A CAPPELLA* GROUPS

Founded in 1984, the **Amalgamates** are Tufts University's oldest coed *a cappella* group. With members from all over the world, the 'Mates have a tradition of musical excellence represented by both the current singers and a network of over 150 alumni worldwide. In the past, the group has performed at the National Portrait Gallery in London, Disney World, Rockefeller Center, The Strip in Las Vegas, Jamaica, Paris, Dusseldorf, Fenway Park, and many other places around the world. This year, they toured all over the east coast, and performed at the International School of Aruba and other schools during their spring tour. Their past albums have won Contemporary *A Cappella* Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary *A Cappella* Society of America (CASA). They have also had songs included on the annual Best of College *A Cappella* (BOCA) CDs. The 'Mates have just released their twelfth album, *Hands Off the Mannequin!*, a compilation of work from the past two years.





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The all-male award-winning **Beelzebubs** were founded at Tufts in 1962. The "Bubs" began as a double quartet and has evolved into one of the country's finest collegiate *a cappella* traditions, with over 200 alumni worldwide. Highlights of the Bubs' 48-year history include performances on *Good Morning America, The Late Show with David Letterman*, during the pre-game ceremonies at the MLB All-Star Game in Boston, numerous Contemporary *A Cappella* Recording Awards, and tours of Greece, France, Turkey, England, Thailand, and more. They have sung for President Obama, former President Clinton, Senators Clinton and Kerry, Governor Bill Richardson (a Tufts alumnus), and one of their recordings was played on the space shuttle *Columbia*. The Bubs were runners-up on the first season of NBC's *a cappella* competition, *The Sing Off*, and have since gone on to provide the voices and arrangements for the Dalton Academy Warblers on Fox's hit show, *Glee*. The Bubs' *Glee* compilation album debuted at #2 on the *Billboard* Hot 100, while the compilation containing their first *Glee* single, "Teenage Dream," was certified "gold" by the RIAA.

Founded in 1963, the **Jackson Jills** are Tufts University's oldest all-female *a cappella* group. Although their name has been mistaken for "Jacks and Jills," they are actually named after Jackson College, the former all-female college at Tufts. The members' shared passion for music is evident in their lively performances, which often include choreography. A non-profit group, they frequently sing at charity events, fundraisers, nursing homes, schools, and for private parties around the east coast. The Jills are widely recognized and highly acclaimed for their vocal styles and repertoire that ranges from standards by the Beach Boys and Pat Benatar to contemporary hits by Kanye West and Sara Bareilles. Over the years, their



albums have received awards from the Contemporary *A Cappella* Society including Best Female Collegiate Arranger, Best Female Collegiate Song, Best Female Collegiate Soloist, and Best Female Collegiate Album, and they have been featured on BOCA and CAMO albums. The group's latest album, *Playing With Fire*, was released in April. The Jills always strive to live up to their motto of "cutting-edge *a cappella*."

VICTOR CAYRES



Pianist Victor Cayres has performed in his home country of Brazil, as well as in Europe and the United States, recently earning praise for a performance of piano quintets by Schumann and Shostakovich with the Sine Nomine string quartet in Switzerland. Mr. Cayres has been a prize-winner in competitions in Brazil, including the Gina Bachauer South American Competition, Nelson Freire International Competition, Petrobras International Competition, Magdalena Tagliaferro Competition, and Artlivre International Competition, as well as in such European competitions as the Sommerfestspiele Klavier Wettbewerb in Murten, Switzerland. He has recently appeared as a soloist with the Brazilian Symphony Orchestra under Norton Morozowiski, Petrobras Orchestra Pro-Musica under Roberto Tibiriça, University of São Paulo Symphony under Ronaldo Bologna, University of São Paulo Chamber Orchestra under Gil Jardim, Orchestre des Jeunes de Fribourg under Theophanis Kapsopoulos and also under Marc David, NEC Philharmonia under Donald de Palma, and Symphony Pro Musica under Mark Churchill. He has also toured with the Orchestre des Jeunes de Fribourg under Kapsopoulos in the Czech Republic and Switzerland. Despite taking up the piano at the relatively late age of thirteen, Mr. Cayres had the privilege of studying with Brazil's leading pianists: Roselys Alleoni at the School of Music, and Ernst Mahle, Gilberto Tinetti, and Eduardo Monteiro at the University of São Paulo. Before coming to the U.S. he also had an opportunity to study at the Hochschule für Musik in Karlsruhe, Germany, while appearing in concert venues in Switzerland. In Boston Mr. Cayres studied with renowned piano professor Wha Kyung Byun at the New England Conservatory, as a recipient of the Dr. Paul Buttenwieser Scholarship Award. Currently Mr. Cayres is a candidate for the Doctor of Musical Arts degree at Boston University under the guidance of internationally acclaimed pianist Anthony di Bonaventura, as a recipient of the Dean's Scholar Award and John Silber Scholarship Award. Under the artistic direction of Professor di Bonaventura, the Brandywine International Piano Institute in West Chester, Pennsylvania, has, in recent summers, played an important part in developing Mr. Cayres's performance skills.

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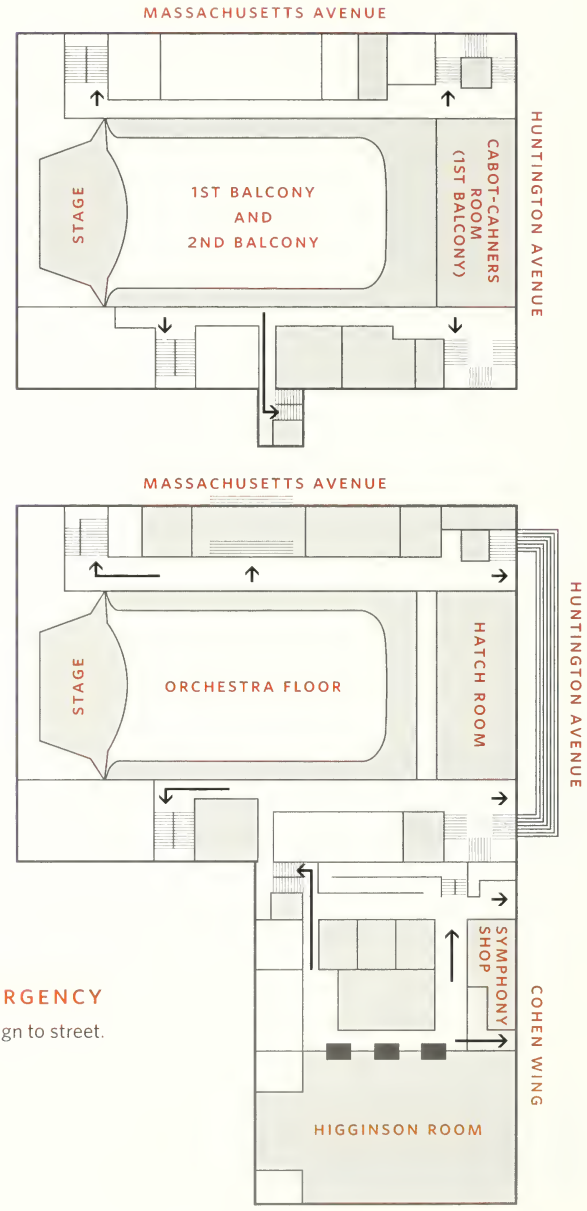
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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Ticket Prices: floor—$91, $70, $41; first balcony—$54, $48; second balcony—$28, $21. "Hooray for Hollywood" prices: floor—$101, $80, $51; first balcony—$64, $58; second balcony—$38, $31. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

New Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for Tuesday- and Wednesday-night Boston Pops concerts (excluding May 24), at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost (blackout dates include May 13, 14, 19, 20, 21, 24, 27 and June 2, 8, and 11). Thanks to a gift from an anonymous donor, the <40 = $20 program has been extended into the Pops season, offering $20 tickets to patrons under 40 years of age on a first-come, first-served basis, with the same exclusions as the College Card.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9270.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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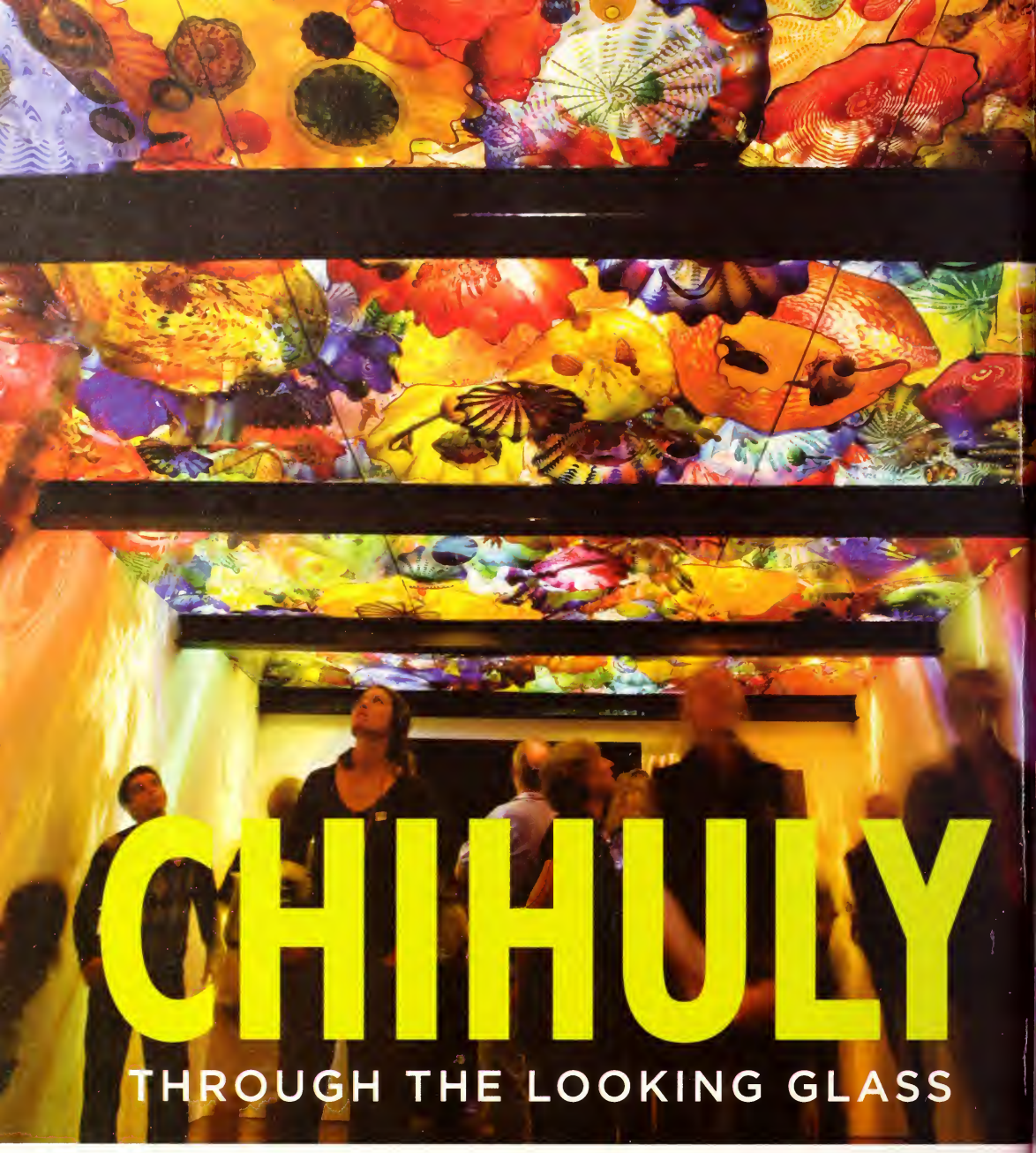
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Dale Chihuly, *Persian Ceiling* (detail), de Young Museum, San Francisco, California, 2008.
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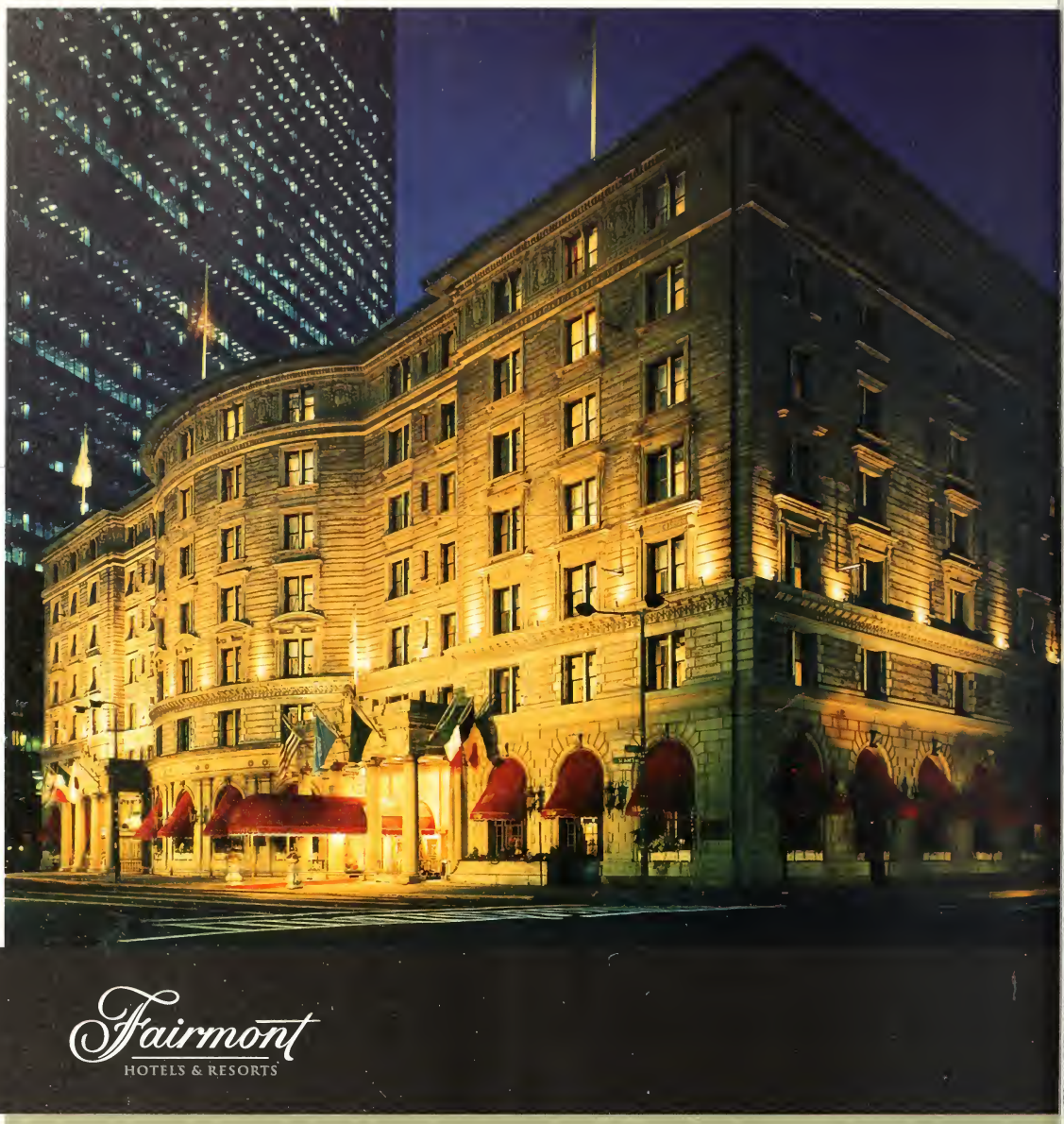
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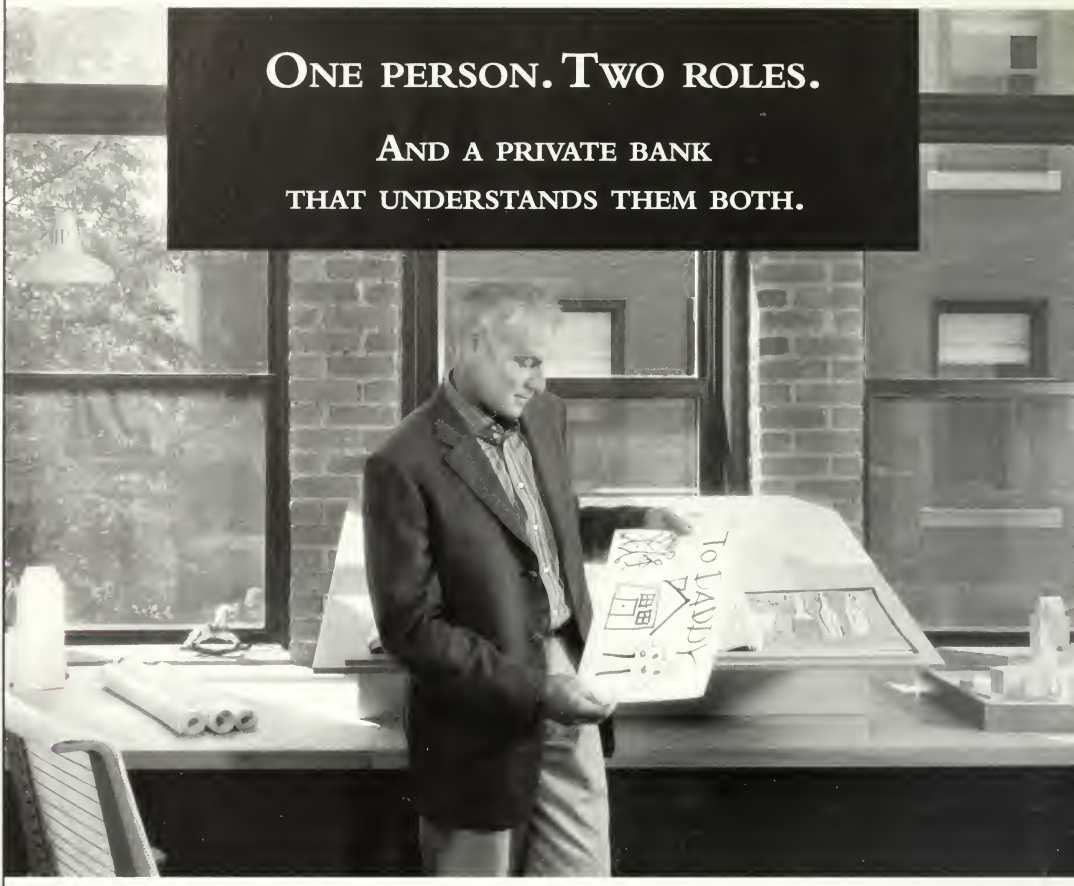
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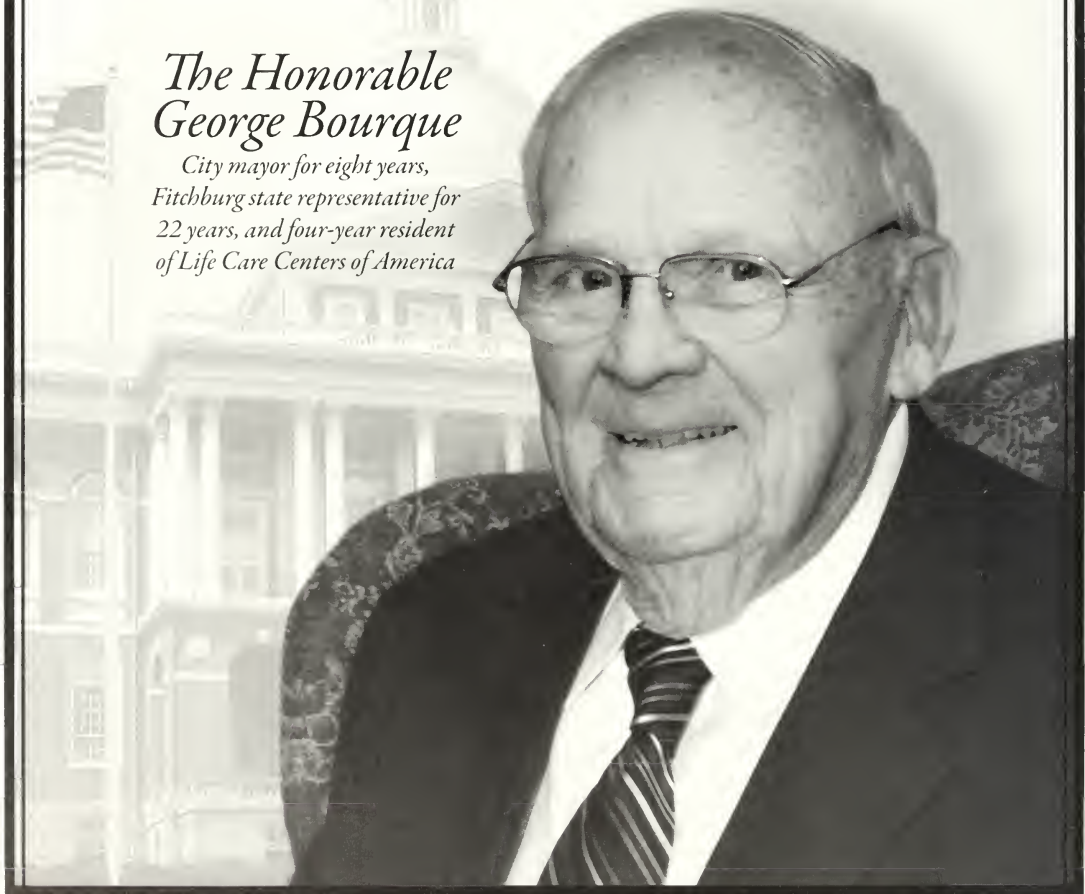
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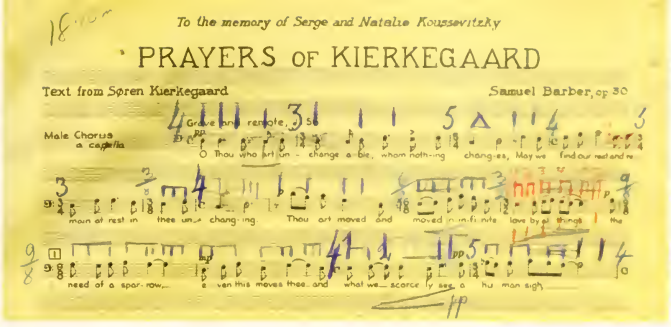
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

KEITH LOCKHART



Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.

JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun*. Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn*, and the WWI drama *War Horse*, are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Laureate Conductor

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Robert Barnes
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ABOUT THE BOSTON POPS

"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed



An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)

Aretha Franklin performing with the Boston Pops under John Williams for his final Opening Night concert as Boston Pops Conductor in 1993 (left)

Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



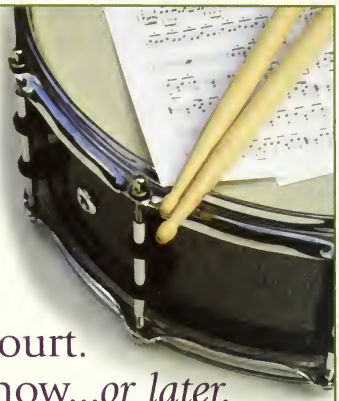
Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

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—HENRY DAVID THOREAU



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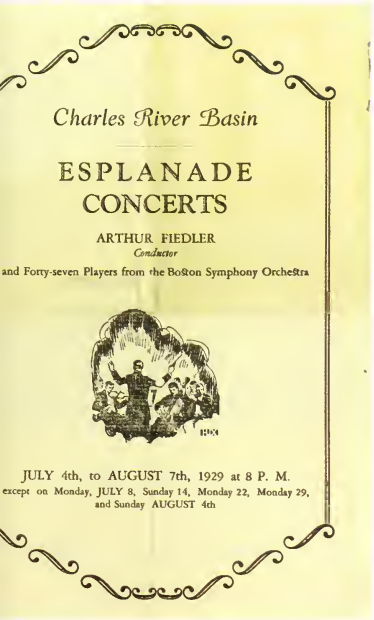
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inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)





This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.



Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)
Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)



contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

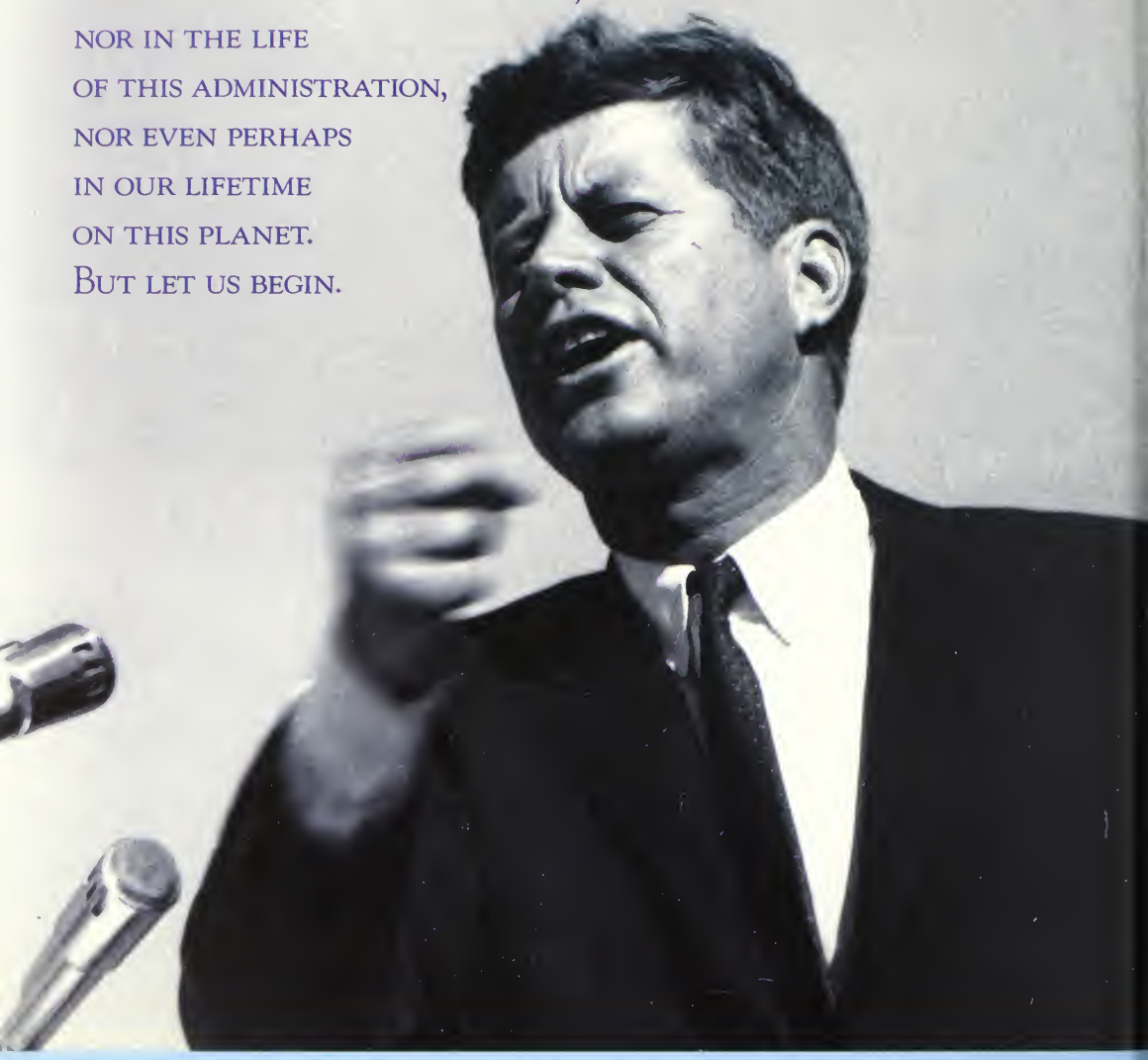


Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Nearly thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.



A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

ALL THIS WILL NOT BE FINISHED
IN THE FIRST ONE HUNDRED DAYS.
NOR WILL IT BE FINISHED
IN THE FIRST ONE THOUSAND DAYS,
NOR IN THE LIFE
OF THIS ADMINISTRATION,
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A TRIBUTE TO ARTHUR FIEDLER

National Emblem March — Bagley

Carnival Overture — Dvořák

Minuet — Boccherini

Irish Suite — Anderson
The Irish Washerwoman—The Wearing of the Green—The Rakes of Mallow

INTERMISSION

Slavonic Dance in G minor, Op. 46, No. 8 — Dvořák

Romance in F minor, Op. 11 — Dvořák

Mazurek in E minor, Op. 49 — Dvořák

TAMARA SMIRNOVA, violin

INTERMISSION

Overture to *Babes in Arms* — Rodgers/Hart-Troob

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

Berlin Bouquet — arr. Mason
Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Fair Harvard
Radcliffe, We Rise to Greet Thee

Howlin' at the Moon: A Moon Tune Sing-Along — arr. Mansfield
Blue Moon—It's Only a Paper Moon—Moon River—
Fly Me to the Moon—Moondance—Bad Moon Rising—
When You Wish Upon a Star

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Among Those Present: Harvard Night at the Pops; The Independence School; Harvard University Retirees Assoc.; Nauset Newcomers-Cape Cod; Olde New England Tours; Binghamton Seniors; Meadow Montessori; Brooksby Village; UMASS Lowell Music Performance Club

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JOHN WILLIAMS conducting conducting

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Jubilee 350 — Williams

Suite from *Far and Away* — Williams
County Galway, June 1892—The Fighting Donellys—
Joseph and Shannon—Blowin' Off Steam (The Fight)—Finale

Villains of the Silver Screen

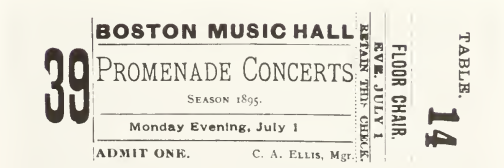
Devil's Dance, from *The Witches of Eastwick* — Williams
Night Journeys, from *Dracula* — Williams
Imperial March, from *The Empire Strikes Back* — Williams

INTERMISSION

Concerto for Oboe (world premiere) — Williams
Prelude
Pastorale
Commedia
KEISUKE WAKAO

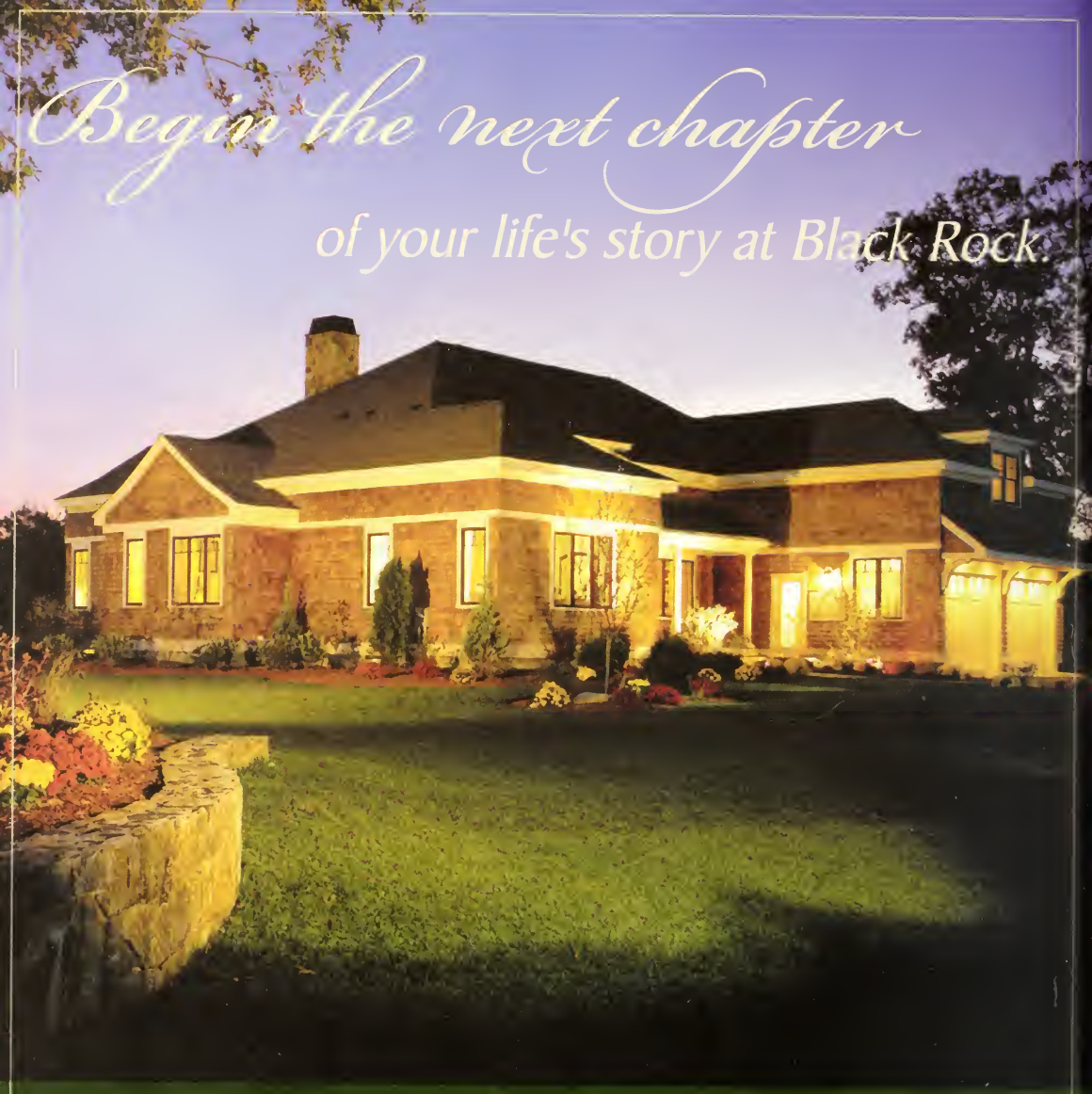
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Program continues on page 35.



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"The Inquirer," from *Citizen Kane* — Herrmann

Heroes of the Silver Screen

Suite from *Casablanca* — Steiner
March from *1941* — Williams

A Tribute to Audrey Hepburn

Theme from *Sabrina* — Williams
TAMARA SMIRNOVA, violin

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders—E.T. (The Extra-Terrestrial)



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Among Those Present:

(May 25): Dartmouth Alumni Club of Boston; Hobart & William Smith College; Rhode Island Philharmonic Youth Wind Ensemble; Harvard University Outings and Innings; Temple Chayal Shalom; Bow High School; Star of the Sea Church; Wakao; Richmond Hill Private Scool; Trinity College Club of Boston; Truro Central School

(May 26): General Electric; Curtis Corner Middle School; Oyster Bay High School; North Andover High School; Wakao; Bedford High School Music Dept.; Big Ten Night at the Pops; Friends of South Shore Hospital; Braintree Recreation Dept.; Mattacheese Middle School; Searsport District High School

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9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

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Friday evening, May 27, 2011, at 8

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Jubilee 350 — Williams

Suite from *Far and Away* — Williams

Villains of the Silver Screen

Devil's Dance, from *The Witches of Eastwick* — Williams
Night Journeys, from *Dracula* — Williams
Imperial March, from *The Empire Strikes Back* — Williams

INTERMISSION

JAMES ORENT conducting

Fair Harvard
Radcliffe, We Rise to Greet Thee

Rumenye! Rumenye! — Lebedoff-arr. Peter Mansfield ('76)
JEFFREY KORN, baritone ('86)

Allegro ma non troppo from Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor") — Beethoven
MIA CHUNG, piano ('86)

The Ghost of Tom Joad — Springsteen-arr. Adam Gorgoni ('86)
TOM MORELLO, guitar/vocals ('86) and
ANNE PREVEN, vocals ('86)

INTERMISSION

JOHN WILLIAMS conducting

"The Inquirer," from *Citizen Kane* — Herrmann

Three selections from *Memoirs of a Geisha* — Williams
I. Sayuri's Theme—II. Going to School—III. Brush on Silk
YO-YO MA, cello ('76)

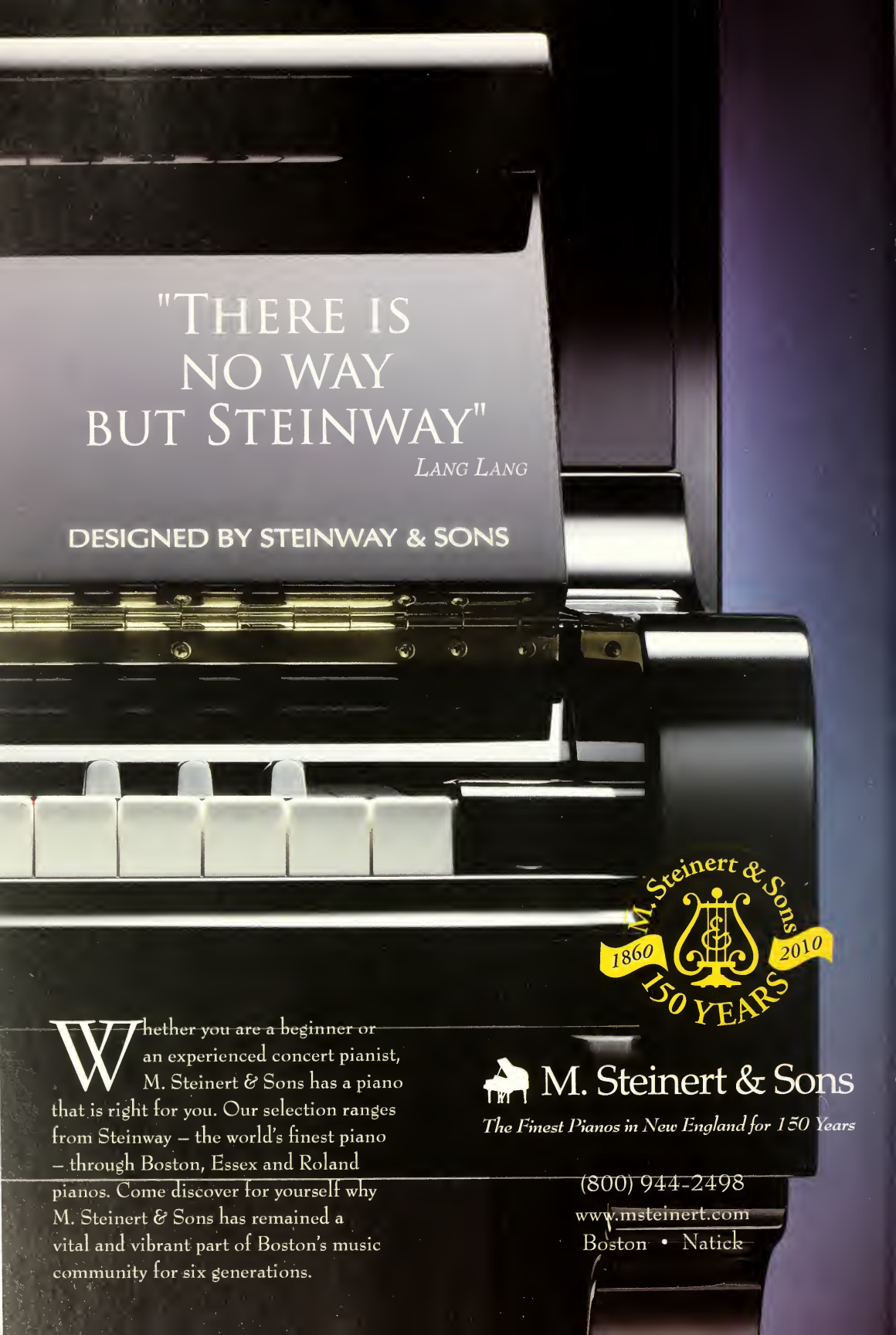
A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders—E.T. (The Extra-Terrestrial)

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The Joseph C. McNay Concert, New England Foundation

Jubilee 350 — Williams

Suite from *Far and Away* — Williams

Villains of the Silver Screen

Devil's Dance, from *The Witches of Eastwick* — Williams
Night Journeys, from *Dracula* — Williams
Imperial March, from *The Empire Strikes Back* — Williams

INTERMISSION

Scherzo for Motorcycle and Orchestra from *Indiana Jones and the Last Crusade* — Williams

Three selections from *Memoirs of a Geisha* — Williams
I. Sayuri's Theme—II. Going to School—III. Brush on Silk
MARTHA BABCOCK, cello

INTERMISSION

"The Inquirer," from *Citizen Kane* — Herrmann

Heroes of the Silver Screen

Suite from *Casablanca* — Steiner
March from *1941* — Williams

A Tribute to Audrey Hepburn

Theme from *Sabrina* — Williams
TAMARA SMIRNOVA, violin

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders—E.T. (The Extra-Terrestrial)

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Among Those Present: South Western High School Music Dept.; Biogen Idec; Monadnock Regional Middle School Band; Sharon Men's Club; Brandeis University; The Donahue Family; North Cumberland & McCourt Middle School; Horace Mann Middle School String Orchestra; Bishop Reading Catholic SS; Jefferson Township High School Choir; Epping Middle School Band & Chorus; Medomak Valley High School; Elderhostel; Martz Coach Company; Trans-Bridge Tours; MIT Activities Committee



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TAMARA SMIRNOVA

Born in Siberia, Tamara Smirnova joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra (Helen Horner McIntyre chair) and concertmaster of the Boston Pops Orchestra (Beranek Chair). Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in June 2010), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.



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MOISES ZELAYANDIA

Moises Zelayandia was born on February 23, 1993, in Boston. His parents, Zulma and Moises, emigrated here from El Salvador to provide increased opportunities for their family, which also includes Moises's younger brother, Oscar. Moises began violin lessons in fourth grade and clarinet lessons (with Rosemary Sears) in fifth grade. Attending a Boston Symphony Youth Concert, at which Moises was particularly inspired by the first clarinetist, increased his love of instrumental music and his motivation. His journey has carried him through the All City Band and the All City Wind Ensemble during middle school, and on to a leadership role in the Somerville High School Band, in which he became section leader and concertmaster as a sophomore. Moises has been mentored by his band director, Richard Romanoff, and inspired by Michael Norsworthy from the Boston Conservatory, as well as by Richard Stoltzman, Sharon Kam, and Martin Frost. In his senior year, Moises was accepted into the MMEA Senior Eastern District Concert Band under conductor David Martins. He also was a guest soloist in the Somerville All



City Chamber Strings' performance of Saint-Saëns's *Carnival of the Animals*. The first in his family to attend college, Moises will continue his study of music at the University of Massachusetts at Lowell. He is an aspiring music educator with a dream of becoming a music professor. Also interested in technology and computers, Moises enjoys learning the bassoon, euphonium, alto and tenor saxophone, as well as the guitar. His wide-ranging musical tastes include The Killers, Maroon 5, Green Day, Mozart, Beethoven, Tchaikovsky, John Williams, and Hans Zimmer.

KEISUKE WAKAO



Keisuke Wakao was appointed assistant principal oboe of the Boston Symphony Orchestra and principal oboe of the Boston Pops Orchestra in fall 1990. He was previously a member of the New World Symphony from its 1988 inaugural season. A native of Tokyo, Mr. Wakao performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in summer 1989. He made his Tokyo recital debut in 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's 1998 Pacific Music Festival. Mr. Wakao received his performance diploma from Manhattan School of Music, where he served on the faculty following his graduation in 1987. His teachers include former New York Philharmonic principal oboe Joseph Robinson at Manhattan School, and former Boston Symphony Orchestra principals Alfred Genovese and Ralph Gomberg at Tanglewood, where he was a TMC Fellow. A talented teacher himself, Mr. Wakao founded the annual Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculties of both the New England Conservatory and the Longy School of Music. He is also director of the Daikanyama Hillside Terrace Music Festival in Tokyo, founder of both the Church of the Redeemer Concert Series in Chestnut Hill and the Ventfort Hall Summer Chamber Music Concert Series in Lenox, and sponsor of the American-Japanese Cultural Concert Series, which in 2010 featured performances with Emanuel Ax. Mr. Wakao has made three solo recordings on the Denon label, including *Abendlied* (1997) with pianist Christoph Eschenbach, and *Keisuke Wakao Plays John Williams* (1998), a disc featuring film music by John Williams, with whom Keisuke also collaborated in a performance of Mozart's Oboe Concerto with the Boston Pops in 1994. Mr. Williams has written an oboe concerto for Mr. Wakao, who plays its world premiere this week, with Mr. Williams conducting the Boston Pops Orchestra at Symphony Hall.

HARVARD REUNION ARTISTS AND ARRANGERS

Mia Chung


ndrew Page

Pianist Mia Chung, who won the Concert Artists Guild Competition and received an Avery Fisher Career Grant, was selected, at age sixteen, by Mstislav Rostropovich for a televised collaboration. Her debut recording (Channel Classics), of Beethoven sonatas and bagatelles, was named a *Gramophone* magazine "Best of the Year." Other recordings include a Schumann disc (Critics Association of Korea Award for best keyboard recording of the year), Bach's *Goldberg Variations*, and a second volume of Beethoven sonatas and bagatelles. In 2000 she premiered and recorded Lee Hyla's *Riff and Transfiguration* (Tzadik). Her first DVD recording, *Notations: A Composer's Response to Crisis*, was released in 2008 and features performances and analyses of Beethoven's Piano Sonatas, Op. 53 and Op. 110 (www.miachung.com). As a concerto soloist, she has appeared with such orchestras as the Baltimore Symphony, National Symphony, Alabama Symphony, New Haven Symphony, Corpus Christi Symphony, Harrisburg Symphony, KBS Symphony Orchestra in Seoul, and the Seoul Philharmonic. Recital performances have taken her to the Kennedy Center for the Performing Arts in Washington, D.C., Boston's Jordan Hall, Hoam Art Hall in Seoul, the Amsterdam Concertgebouw, Weill Recital Hall at Carnegie Hall, Carnegie Hall (Pittsburgh), the Krannert Center (University of Illinois), the Orange County Performing Arts Center, Yokohama Festival in Japan, and Alice Tully Hall at Lincoln Center. Chosen an Artistic Ambassador by the United States Information Agency in 1993, Ms. Chung toured Thailand, Singapore, Tonga, and the former Soviet Union. From 2002 to 2004 she toured Korea and the United States with violinist Catherine Cho. More recent collaborations include two-piano recitals and concertos with pianist Alina Polyakov, solo and chamber music performances at the Kennedy Center and the Shalin Liu Performing Arts Center (Rockport, Massachusetts), and a DVD recording of the Chopin ballades. Born in Madison, Wisconsin, and raised in the Washington, D.C., area, Mia Chung graduated *magna cum laude* from Harvard College and received a master's degree from Yale University and a doctorate from the Juilliard School. Her teachers have included Peter Serkin, Boris Berman, Raymond and Anne Hanson, and George Manos. Artist-in-Residence and Professor of Music at Gordon College in Wenham, Massachusetts, she will join the faculty of the Curtis Institute of Music in Philadelphia in spring 2012. Ms. Chung currently resides in the Boston area with her husband, John Yee ('86), and their four children.

Adam Gorgoni



A proud member of Harvard's class of 1986, a native of New York City, and the son of a studio musician, Adam Gorgoni spent many of his earliest days in recording studios, absorbing diverse styles and techniques of music-making. Study of the classical guitar soon expanded to jazz, rock, and beyond. This eclectic musical upbringing allows him to combine the best of the acoustic/orchestral tradition with the ever-expanding sonic palette of the digital age. He has scored over 25 films, as well as numerous television shows and commercials. He studied composition and orchestration at Manhattan School of Music and Eastman Conservatory, and production/arranging at Boston's Berklee College of Music. He currently lives and works in Los Angeles.

Jeffrey Korn



Jeffrey Korn has performed around the world in genres ranging from classic Broadway to big band to *a cappella* to Yiddish theater, sharing the stage with such entertainers as the Indigo Girls, Ben Vereen, Faith Hill, David Letterman and Paul Shaffer, Gregory Hines, Paula Poundstone, Bob Newhart, Dr. John, Peabo Bryson, Elaine Stritch, Take 6, and Crosby, Stills and Nash. Born in Rochester, New York, Jeff originally trained in opera and violin at the Eastman School of Music and the Seagle Opera Theatre. After winning the National ARTS Competition (by the National Foundation for Advancement in the Arts) and the U.S. Presidential Arts Scholars Competition, Jeff garnered a scholarship to the Eugene O'Neill Theatre Center and studied at the Juilliard Summer Program. As a student at Harvard College (class of 1986), Jeff studied psychology, performed in the Hasty Pudding Theatricals and the Loeb Drama Center, and directed and sang in the Harvard Krokodiloes. After college, he joined the cast of the hit London show *Hamlet Improvised*, continuing his classical vocal training at the Royal Academy of Music and appearing in Shakespeare productions in London and Edinburgh. Moving back to the States after a year, he joined the original smash production of *Forbidden Broadway*. Over the years, Jeff has appeared in St. Petersburg (Russia), Montreux (Switzerland), Johannesburg (South Africa), and Estonia, and at the palace of Their Serene Highnesses Prince Alexander and Princess Gabriele zu Sayn-Wittgenstein-Sayn. During the 1990s, Jeff directed and toured with

his *a cappella* quartet Where's the Band? (with his wife, singer Lori Glaser). His theater and performing credits include *Forever Plaid* (Off-Broadway, Johannesburg, Denver, Boston); *That's Life!* (Outer Critics Circle Award nominee; Off-Broadway); Philip Glass's *The Juniper Tree* (world premiere) at the American Repertory Theatre; *Candide* at the Huntington Theatre Company; *Forbidden Broadway*; *1940s Radio Hour*; *Bill W. and Dr. Bob*; and *A Chorus Line*. He has been a repeat guest vocalist on CBS's *Late Night with David Letterman*. Jeff also teaches and coaches at Harvard Business School, Columbia, and Duke, as well as in such far-off destinations as Abu Dhabi, Mumbai, and Shanghai, and leads the internet strategy and design firm, Jeffrey Korn Creative (JeffreyKornCreative.com). He makes his home in Belmont, Massachusetts, with his wife, Lori, and sons Sam and David. For more information, visit JeffreyKornMusic.com and iTunes.

Yo-Yo Ma



Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences, and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. He established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them John Williams. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums reflects his wide-ranging interests. He has made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer, *Obrigado Brazil*, and *Obrigado Brazil–Live in Concert*. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Sonning Prize, the World Economic Forum's Crystal Award, and the Presidential Medal of Freedom. Appointed a CultureConnect Ambassador by the

United States Department of State in 2002, Mr. Ma has mentored thousands of students worldwide in countries including Lithuania, Korea, Lebanon, Azerbaijan, and China. A UN Messenger of Peace and a member of the President's Committee on the Arts & Humanities, he has performed for eight American presidents, including President Barack Obama for the 56th Inaugural Ceremony. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Peter Mansfield



Peter Mansfield is a native Bostonian, having majored in music at Harvard College where he arranged for, and directed the world famous Harvard Krokodiloes, as well as the renowned Hasty Pudding Theatricals. In 1981 he began his affiliation with the Boston Pops Orchestra, where he has worked under both John Williams and Keith Lockhart as pianist, arranger/orchestrator, and music coordinator of numerous concerts. His *Howlin' At The Moon–A Moon Tune Singalong*, premiered in 2009, is returning this year. As a conductor, he has led the orchestras of Atlanta, Dallas, Houston, Omaha, Milwaukee, Pasadena, San Diego, Seattle, Spokane, and Vancouver, as well as the American Symphony Orchestra, the Hudson Valley Philharmonic, the Kennedy Center Opera House Orchestra, the Philadelphia Pops, and the National Symphony Orchestra. In the theater world, Peter Mansfield has served as music director/conductor, and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. He has been a member of The Boston Conservatory Theater Division faculty since 2005.



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Tom Morello


an Ricigliano

Tom Morello is an original member of the rock bands Rage Against the Machine and Audioslave, two groups responsible for multiple Grammy Awards and a combined 30 million albums sold worldwide. He released his first album as The Nightwatchman in 2007. In 2009 he formed the band Street Sweeper Social Club with Boots Riley of The Coup. *Rolling Stone* named him one of the "100 Greatest Guitar Players of All-Time (#26)." Tom Morello graduated from Harvard University with honors as a political science major and has been a widely recognized political activist throughout his career. In 2006 he was the recipient of the Eleanor Roosevelt Human Rights Award. Mr. Morello's family has been a constant source of political and social inspiration—his great-uncle, Jomo Kenyatta, was the first President of Kenya, and his mother, Mary Morello, founded Parents for Rock and Rap, an anti-censorship counterweight to Tipper Gore's PMRC (Parents Music Resource Center). With System of a Down's Serj Tankian, Tom Morello formed Axis of Justice, an organization whose purpose is to bring together musicians, music fans, and grassroots political organizations to fight for social justice. In spring 2008 he also launched The Justice Tour, a recurring nationwide concert tour initially formed in celebration of the 60th Anniversary of the Human Rights Declaration. Tour stops—which have featured members of the bands Guns N' Roses, Pearl Jam, Soundgarden, Jane's Addiction, MC5, Alice in Chains, Cypress Hill, and many more—has visited cities with a day dedicated to a local charity and a rock show to benefit that charity at each stop. As producer for The Crystal Method, Anti-Flag,



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Puff Daddy, and many more, Mr. Morello has also scored compositions for such films as the 2008 hit *Iron Man* (in which he was also seen as an actor), its 2010 sequel *Iron Man II*, *The Matrix*, *Collateral*, *Charlie's Angels*, *Talladega Nights*, and *XXX: State of The Union*.

Anne Preven



An Academy Award-nominated songwriter and record producer, Anne Preven began her career fronting LA-based rock band Edna Swap (Elektra and Island Records), which released three full-length albums and an EP and toured with such artists as Weezer and No Doubt. With her longtime collaborator Scott Cutler, Ms. Preven has written songs for Beyoncé, Madonna, Katy Perry, Natalie Imbruglia, Miley Cyrus, Sinéad O'Connor, and others. Anne has also collaborated with The Daylights, Teenager, P'Nau, and The Hush Sound. She co-wrote "Torn," an international hit for Natalie Imbruglia, which spent fourteen weeks on top of the United States airplay chart and became one of the most performed songs of the decade. In 2007 her song "Listen," performed by Beyoncé in the movie *Dreamgirls*, was nominated for both an Academy Award and a Golden Globe, and won a Critic's Choice award for Best Original Song. In 2009 Anne co-founded Check Your Pulse (CYP), a boutique music publishing house that has since spawned five number one hits: Katy Perry's "California Gurls" and "Teenage Dream," Neon Trees' "Animal," Taio Cruz's "Dynamite," and Britney Spears's "Hold It Against Me."

JAMES ORENT



Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. Since his debut at eighteen conducting Stravinsky's *Symphony of Psalms*, he has performed in thirteen countries as a conductor and violinist and is in his 25th season as a Boston Pops violinist, guest conductor, and cover conductor. Recent highlights include sharing the podium with John Williams for a Boston Pops concert, as well as the Phillips Academy Cantata Tours of the Czech Republic and Hungary, and of Canada. Mr. Orent and his Newton Symphony currently appear on Brazilian television's series of live recorded concerts. Since 2008 he has served as music director for the Mass 9/11 Fund's solemn commemorations at the Statehouse, and in April 2008 he conducted members of the Boston Pops at Fenway Park's Opening Day Ceremonies. Mr. Orent recently assumed music director posts with the Newton and Brockton symphonies, and Phillips (Andover) Academy symphony and chamber orchestras. Former assistant concert-

master of the Boston Lyric Opera Orchestra, he has been music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble. Mr. Orent won his Buffalo Philharmonic conducting audition by unanimous decision on the semifinal round, earning the first NEA/Martha Baird Rockefeller Fund/Affiliate Artists residency with the Erie Philharmonic. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his home in northern Maine directly through Hurricane Fran. He holds the Airline Transport Pilot Certificate, US Parachute Association's Advanced Skydiver License, and is a member of "POPS," the "Parachutists Over Phorty Society." He flies his 1977 Cessna Cardinal RG aircraft to engagements across the eastern states. Born in Boston, James M. Orent graduated from Amherst College, and studied conducting with Charles Bruck at the Pierre Monteux School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's 1790 Helmer (Czech) violin belonged to Arthur Fiedler's father, Emanuel.

MARTHA BABCOCK

Martha Babcock is assistant principal cello of the Boston Symphony Orchestra and principal cello of the Boston Pops Orchestra. She joined the BSO in 1973 and was appointed to her current positions in 1982. A native of Illinois, Ms. Babcock began her musical studies at age six; at ten she chose to study the cello and made her solo debut with orchestra at fourteen. She is a *cum laude* graduate of Harvard University; her cello teachers have included Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize at the Tanglewood Music Center, she began her professional career as a cellist at nineteen when she became the youngest member of the Montreal Symphony Orchestra. Ms. Babcock has been a soloist with the Boston Pops on many occasions, collaborating with conductors Keith Lockhart, John Williams, Ronald Feldman, and Erich Kunzel in concertos by Dvořák, Boccherini, Elgar, Schumann, and Eugen d'Albert, and she is active in solo and chamber music performances in the Boston area and at Tanglewood. Martha Babcock has been a frequent guest artist with the BSO Chamber Players and has recorded Dvořák's String Sextet with the group for Nonesuch, as well as contemporary works for CRI and chamber music of Rebecca Clarke for Northeastern Records. Her recording of Saint-Saëns's "The Swan" appears on the Boston Pops CD *Pops in Love*, conducted by John Williams, and a solo recording of James Yannatos's Sonata for Solo Cello has been released by Albany Records. Ms. Babcock's cello, the "ex-Feuermann," was made in Rome in 1741 by David Tecchler.



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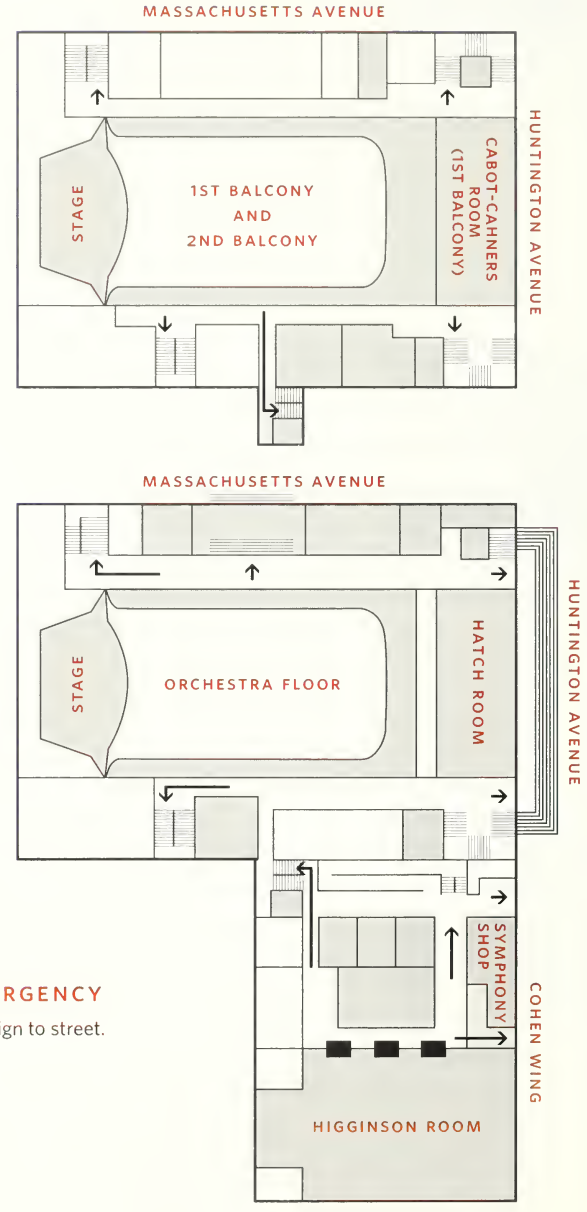
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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New Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for Tuesday- and Wednesday-night Boston Pops concerts (excluding May 24), at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost (blackout dates include May 13, 14, 19, 20, 21, 24, 27 and June 2, 8, and 11). Thanks to a gift from an anonymous donor, the <40 = $20 program has been extended into the Pops season, offering $20 tickets to patrons under 40 years of age on a first-come, first-served basis, with the same exclusions as the College Card.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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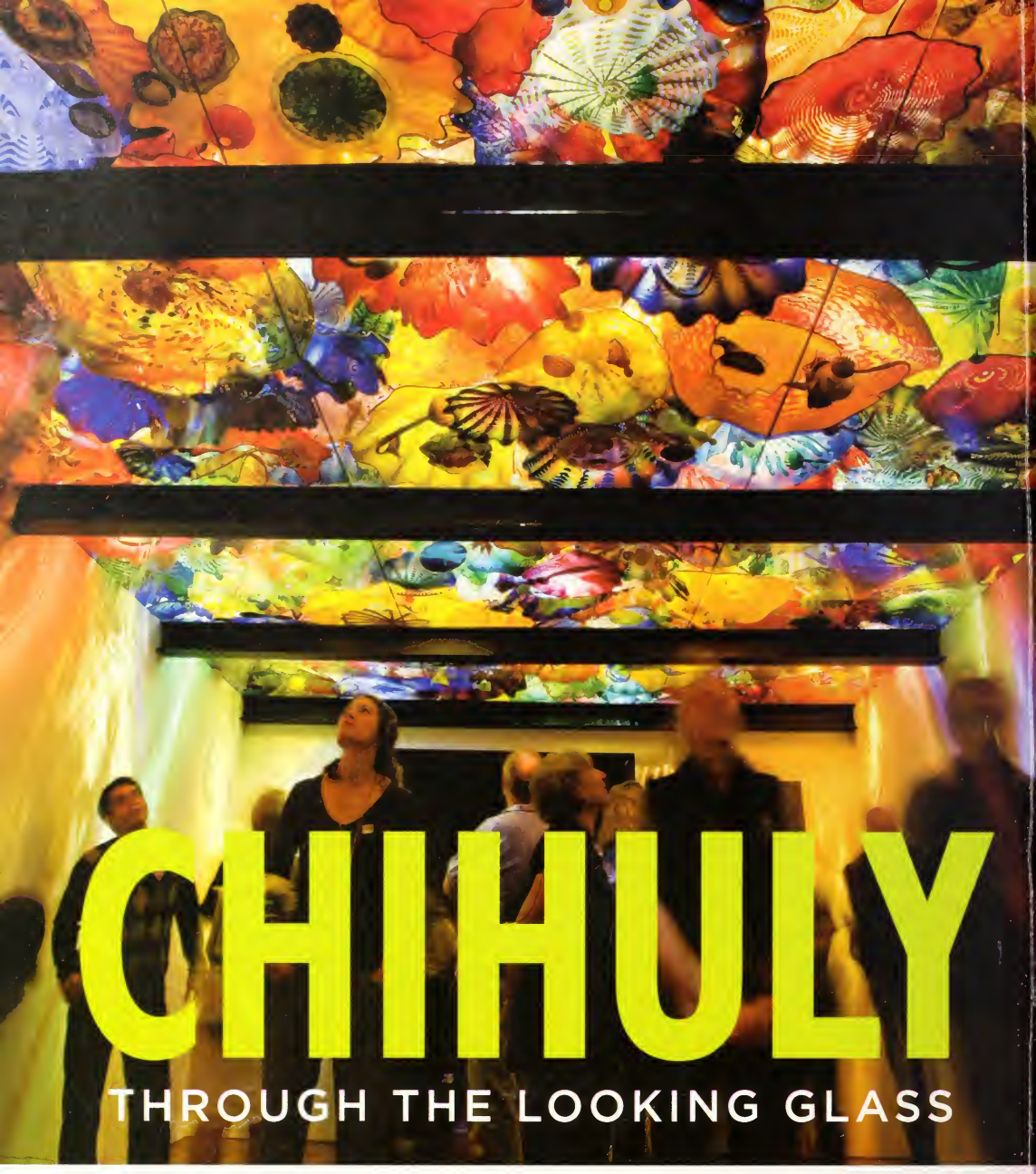
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Dale Chihuly, *Persian Ceiling* (detail), de Young Museum, San Francisco, California, 2008.
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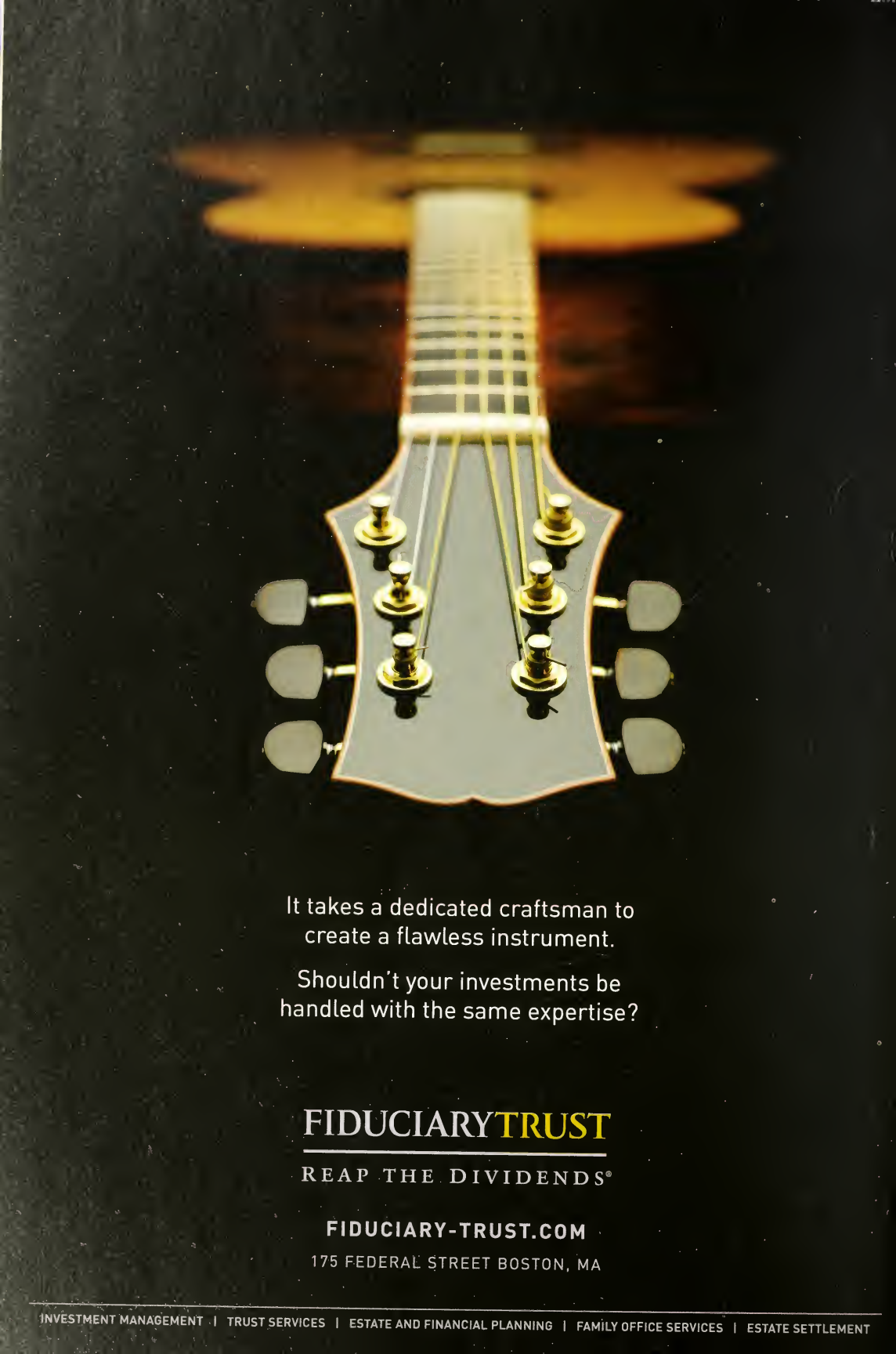
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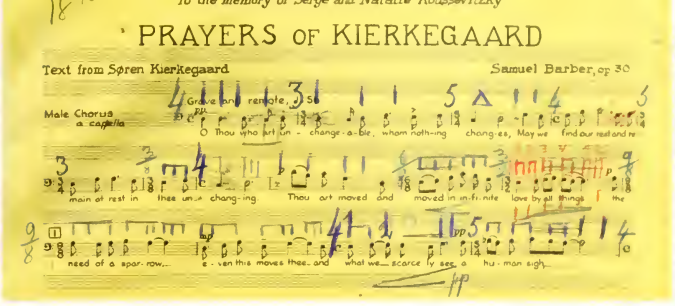
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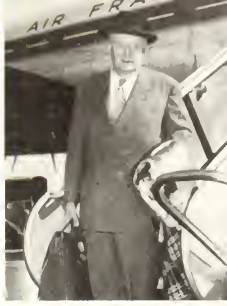
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



14 KEITH LOCKHART



Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.

JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn*, and the WWI drama *War Horse*, are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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8:30 am	*Check in*
9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

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FDR and the Path to WWII: What We Know Now That We Didn't Know Then

Richard M. Pious • Columbia University

On December 7, 1941, the Japanese bombed Pearl Harbor; four days later Germany and Italy also declared war on the U.S. Yet America's involvement in World War II had been predetermined as early as May of 1940 when FDR circumvented an isolationist Congress by making a secret deal with Winston Churchill and the British.

Where Are My Keys? Understanding How Memory Works

John J. Stein • Brown University

Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

The Beatles and Beethoven: Hearing the Connection

Michael Alec Rose • Vanderbilt University

The finale of Beethoven's Ninth Symphony and the Beatles song "Hey Jude" share compelling connections. The scope of each work is unprecedented: a vast choral movement and a seven-minute song were both radical departures for symphonic music and rock 'n' roll, respectively. But it's the singular spiritual message shared by these pieces which truly binds them together across historical time and stylistic distance.

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Laureate Conductor

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Principal
Sheila Fiekowsky
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Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
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Robert Barnes
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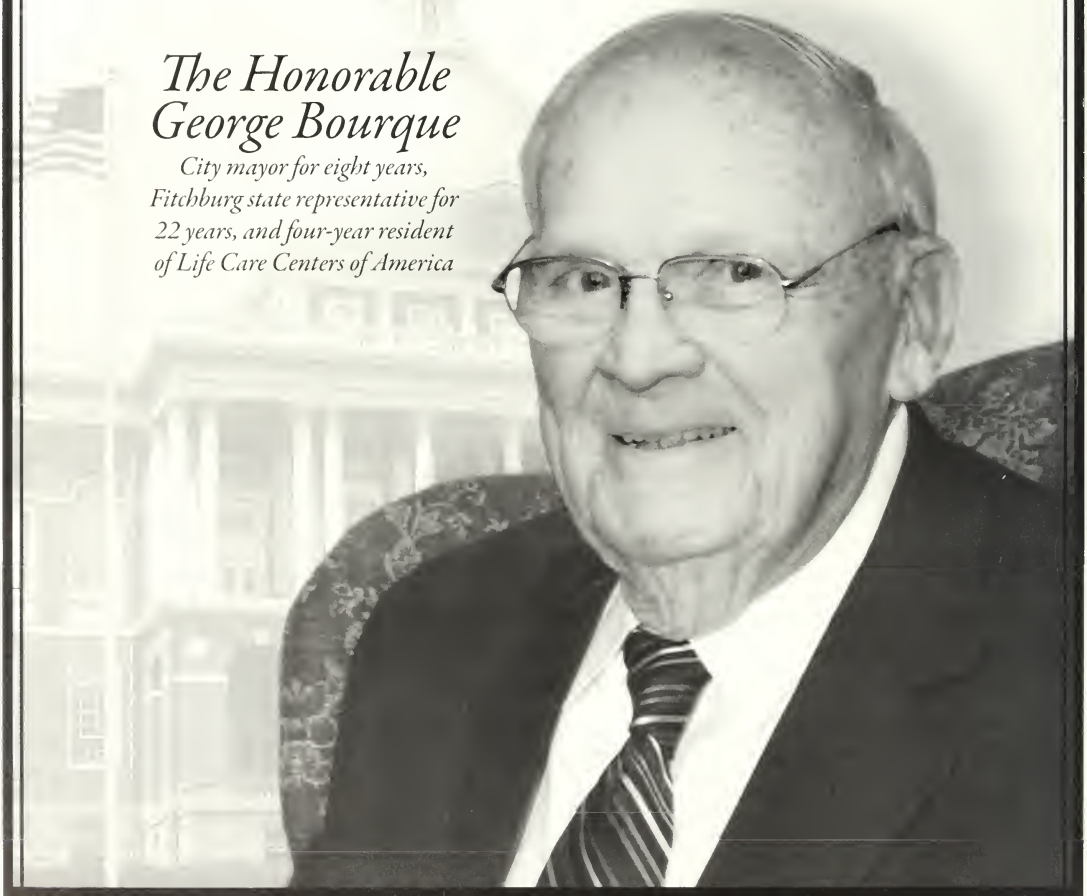
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ABOUT THE BOSTON POPS



"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed



An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)

Aretha Franklin performing with the Boston Pops under John Williams for his first Opening Night concert as Boston Pops Conductor in 1993 (left)

Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.
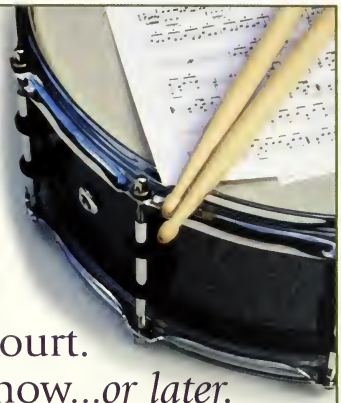


Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

"If a man loses pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured, or far away."
—HENRY DAVID THOREAU



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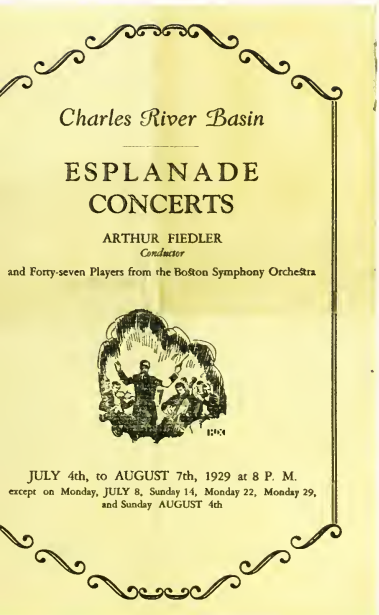
Keith Lockhart and America's Orchestra will visit 10 cities stretching from Birmingham, Alabama to Buffalo, New York, August 16-30. Iconic singer-songwriter Kenny Loggins joins the Boston Pops Esplanade Orchestra for concerts featuring music inspired by three of this country's favorite pastimes—baseball, movies, and rock 'n' roll.

Tickets for the Boston Pops *Hollywood Hits* tour are on sale now and available through each venue's box office, website, and phones.

For the schedule, ticket, and venue information visit bostonpops.org/baseballtour



inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)

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Tuesday evening, May 31, 2011, at 8

KEITH LOCKHART conducting

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AMERICAN SONGBOOK

Hands Across the Sea March	Sousa
Jubilee from *Symphonic Sketches*	Chadwick
Largo from Symphony No. 9 in E minor (*From the New World*)	Dvořák
Prelude No. 1	Gershwin-Sebesky
Buckaroo Holiday, from *Rodeo*	Copland

INTERMISSION

The Sinatra Project

Presenting
MICHAEL FEINSTEIN
Bill Elliott, piano and arranger

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: St. Camillus Parish; Rotary Club of Providence; Burlington Recreation Dept.; St. Michael's Church; Linden Ponds; Harvard University Outings & Innings; Institute of Real Estate Management

Wednesday evening, June 1, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICAN SONGBOOK

Hands Across the Sea March	Sousa
Jubilee from *Symphonic Sketches*	Chadwick
Prelude No. 1	Gershwin-Sebesky
Buckaroo Holiday, from *Rodeo*	Copland

INTERMISSION

Presenting
2011 FIDELITY CHARITABLE GIFT FUND®
YOUNG ARTISTS COMPETITION WINNERS

Gnomenreigen — Liszt

PHUONG NGHI PHAM, piano
New England Conservatory Prep/Boston Latin School

How High the Moon/Ornithology — Lewis/Hamilton-Parker/Harris

CHARLIE BROWN BLUES BAND
Elideusa Gomes-Almeida, Gregory Groover Jr., Nicolas J. Perez Jr., Josue Raymond, and Max Ridley
Boston Arts Academy

1935 — Stone-Hollenbeck

APOLLO AND SUNS
Ian Haines, Edsuvani Maisonet, Mathilde Montpetit, Matt Pitts, and Warren Thompson
Boston Arts Academy

INTERMISSION

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
126th Season, 2011

KEITH LOCKHART conducting

Wednesday evening, June 1, 2011, at 8

SEASON SPONSORED BY FIDELITY INVESTMENTS

Please note the correct listing for Apollo and Suns, one of the 2011 Fidelity Charitable Gift Fund® Young Artists Competition Winners performing this evening:

1935 Stone-Hollenbeck

APOLLO AND SUNS
Ian Haines, Edsuvani Maisonet, Mathilde Montpetit,
Matt Pitts, and Warren Thompson
Boston Latin School

The Sinatra Project

Presenting
MICHAEL FEINSTEIN
Bill Elliott, piano and arranger

Selections to be announced from the stage



The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Season-at-Symphony; Wacky Women Wanderers; The Geneva School; York County Retired Teachers Association; Norwood Scholarship Foundation; New England Specialty Tours, Inc.; Canton Council on Aging; Erie Day School; Somerset Club

"It's amazing to realize a **DREAM** this early in my life."

— Gregory Groover, age 16
2010 winner



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Gregory performing with the Boston Pops, May 26, 2010

2010 YOUNG ARTIST COMPETITION WINNERS



LaWanda Hector
Roland Hayes School



Annie Osborn, Ian Haines, Christopher Nguyen, Sherry Wu
Boston Latin School



Muhan Zhang
Boston Latin School



Nicolas Perez, Gregory Groover, Jr., Max Ridley, Gustavo Hernandez
Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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Thursday evening, June 2, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MIT ALUMNI ASSOCIATION–TECH NIGHT AT POPS

Hands Across the Sea March	Sousa
Jubilee from *Symphonic Sketches*	Chadwick
Largo from Symphony No. 9 in E minor (*From the New World*)	Dvořák
Prelude No. 1	Gershwin-Sebesky
Buckaroo Holiday, from *Rodeo*	Copland

Presenting
STEPHANIE McGUIRE
(SB 1996, Biology/Life Science)

Habanera from *Carmen*	Bizet
I Am Easily Assimilated, from *Candide*	Bernstein
In Praise of MIT	Wilbur/Kahn-Gage

INTERMISSION

Presenting
TOM SCHOLZ
(SB 1969, Mechanical Engineering, SM 1970, Without Course)

Selections to be announced from the stage

"Shall We Dance" video by Susan Dangel and Dick Bartlett

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CONCORD, MASSACHUSETTS



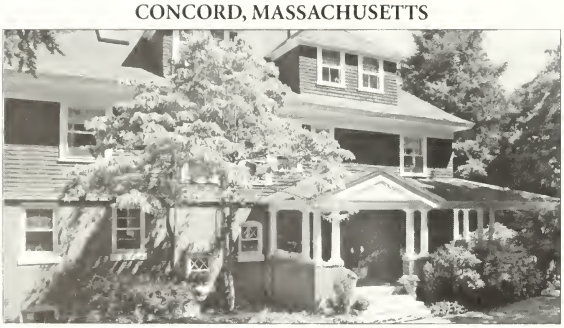
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CHESTNUT HILL, MASSACHUSETTS



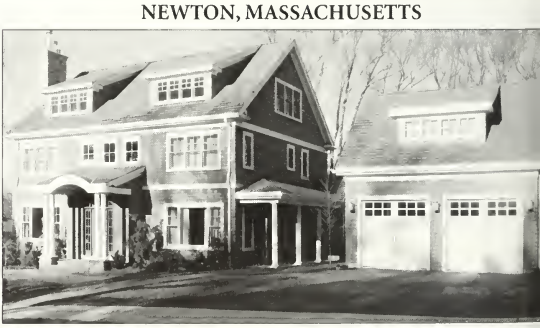
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Friday evening, June 3, 2011, at 8 | Saturday evening, June 4, 2011, at 8

KEITH LOCKHART conducting

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AMERICAN ICONS

Hands Across the Sea March	Sousa
Jubilee from *Symphonic Sketches*	Chadwick
Prelude No. 1	Gershwin-Sebesky
Buckaroo Holiday, from *Rodeo*	Copland
Concerto for Cello and Wind Orchestra Overture—Menuett—Finale alla marcia MIHAIL JOJATU	Gulda

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Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

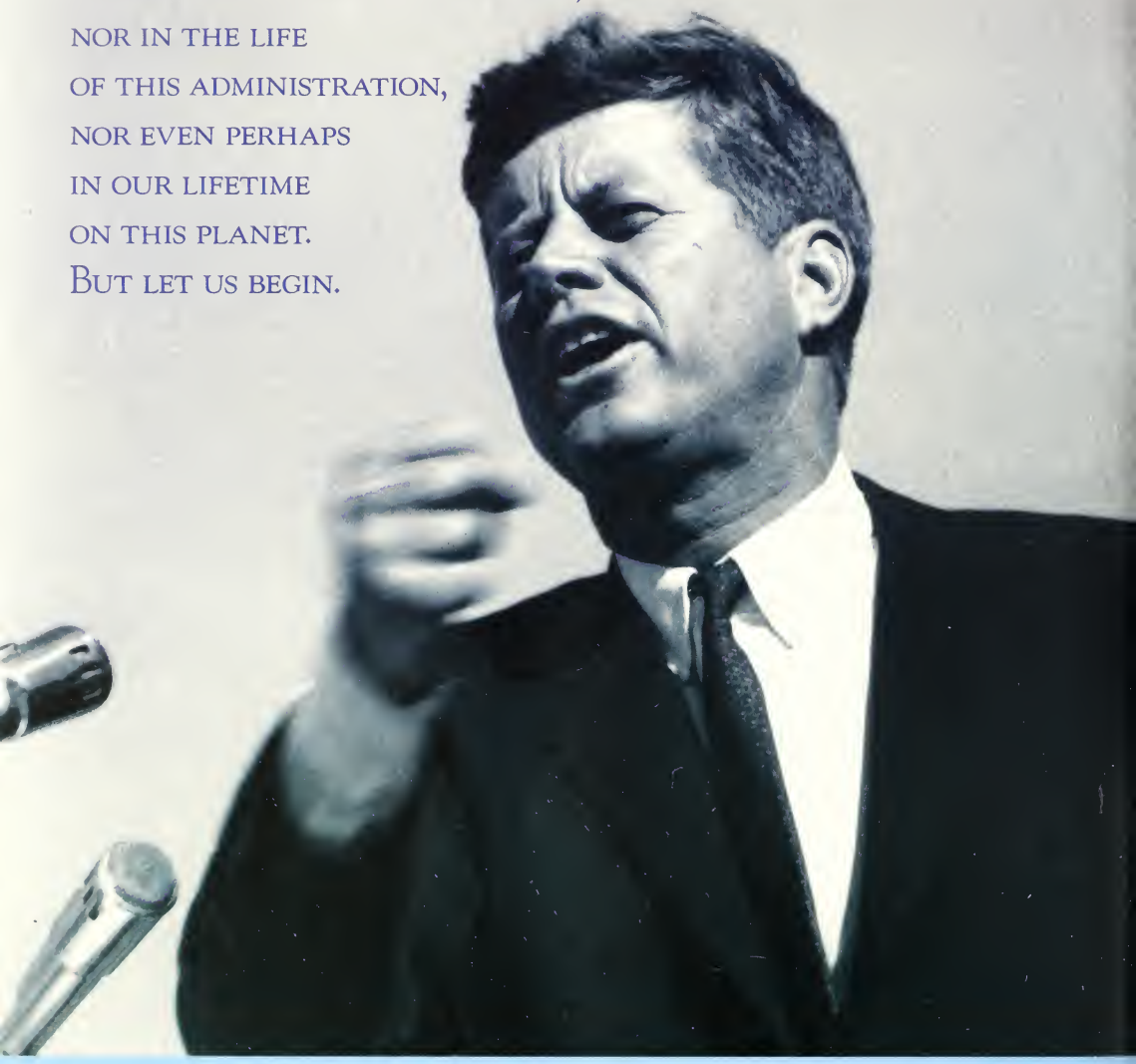
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Among Those Present (June 3): Harvard Business School; Simmons College Alumnae; Timberlane Regional Middle School; Emmanuel College Alumni; Bentley University Alumni Association; Joseph Warren-Soley Lodge F & AM; Pennichuck Middle School; Somerville Lions Club; Wheelock College Alumni Association; Winnacunnet High School; Emerson College Alumni Office

Amont Those Present (June 4): Mt. Ararat Middle School; New England Sinai Hospital & Rehabilitation Center; Brown Club of Rhode Island; JFK Library; Keene High School Band; Chelmsford Jaycee Roosters; Office Environments of New England; Lane and Tully Family; Concord Conservatory of Music

ALL THIS WILL NOT BE FINISHED
IN THE FIRST ONE HUNDRED DAYS.
NOR WILL IT BE FINISHED
IN THE FIRST ONE THOUSAND DAYS,
NOR IN THE LIFE
OF THIS ADMINISTRATION,
NOR EVEN PERHAPS
IN OUR LIFETIME
ON THIS PLANET.
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MICHAEL FEINSTEIN

Michael Feinstein, the multi-platinum-selling, five-time Grammy-nominated entertainer dubbed "The Ambassador of the Great American Songbook," is considered one of the premier interpreters of American standards. His 150-plus shows a year have included performances at Carnegie Hall and the Hollywood Bowl as well as the White House and Buckingham Palace. Nationally recognized for his commitment to celebrating America's popular song and preserving its legacy for the next generation, he serves on the Library of Congress's National Recording Preservation Board. His love of song can be heard in *The Sinatra Project* (his 2009 Concord Records CD) and in the PBS series *Michael Feinstein's American Songbook*. In addition, he serves as artistic director of the newly opened Center for the Performing Arts, a three-theater venue in Carmel, Indiana, which will be home to an annual international Great American Songbook festival, diverse live programming, and a museum for his rare memorabilia and manuscripts. Starting in 2010, he also took over as director of the Jazz and Popular Song Series at New York's Lincoln Center. Michael Feinstein has written the score for the new stage musical *The Gold Room*, and he is working with MGM to turn *The Thomas Crown Affair* into a Broadway musical. He is also designing a new piano for Steinway called "The First Ladies," inspired by the White House piano. Other recordings include *Hopeless Romantics*, a songbook of Harry Warren classics recorded with legendary jazz pianist George Shearing, a CD with Jimmy Webb entitled *Only One Life–The Songs of Jimmy Webb, Michael Feinstein with the Israel Philharmonic Orchestra* (his first recording with a symphony orchestra), and the two-disc compilation *The Michael Feinstein Anthology* (Rhino/Elektra Music). Mr. Feinstein hosted and produced *The Great American Songbook*, a 2003 PBS special and DVD set (Warner Brothers Home Video). His own record label, Feinery (a Concord Records subsidiary) released *The Livingston & Evans Songbook*, featuring Feinstein and special guest Melissa Manchester. Feinery also records current artists and restores recordings and musical broadcasts from the golden age of popular song. His Manhattan nightclub, Feinstein's at Loews Regency, has presented the top talents of pop and jazz. His many other credits include scoring the original music for the film *Get Bruce* and performing in several television series. The roots of all this work began in Columbus, Ohio, where Michael Feinstein started playing piano by ear as a five-year-old. After graduating from high school, he worked in local piano lounges for two years, moving to Los Angeles when he was 20. After Oscar Levant's widow introduced him to Ira Gershwin in July 1977, Feinstein became Gershwin's





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assistant for six years, gaining access to numerous unpublished Gershwin songs, many of which he has since performed and recorded. He has appeared with the Boston Pops on many previous occasions, most recently in June 2009.

YOUNG ARTISTS COMPETITION AT THE BOSTON POPS PRESENTED BY FIDELITY CHARITABLE GIFT FUND®

Phuong Nghi Pham was four years old when her parents bought her a little music book with a keyboard attached to it. The flashing keys and simple melodies sparked her interest. Soon Phuong moved to the piano, on which she has performed for the past nine years. "One of my most valuable learning experiences was performing on *From the Top* with two fellow musicians," Phuong recalls from her performance on the NPR radio program. A freshman at Boston Latin School, Phuong passes by Symphony Hall every day, but has yet to see the Boston Pops perform. "Taking part in this competition has given me more than I wanted—to share the stage with the Boston Pops at Symphony Hall! I feel extremely honored!"

When **Elideusa Gomes-Almeida** (vocalist, Charlie Brown Blues Band) was just three months old, she underwent surgery for a diaphragmatic hernia, with bittersweet results. The surgery repaired her diaphragm, but left it considerably weakened; moreover, she suffered from trauma and anxiety after surgery, making her "shy and timid." Until recently, Elideusa spent seven years singing without vocal training. It was a difficult process to build her upper register, since she could not push from the diaphragm as her teachers recommended. The Boston Arts Academy junior's vocal range continues to expand through hard work in private lessons. "Shy and timid" no longer, Elideusa plans to attend a music conservatory after graduating. "My favorite part of performing is connecting with the audience. Performing on stage makes me feel like I'm flying."

Gregory Groover Jr. (tenor saxophone, Charlie Brown Blues Band) started playing saxophone in the fifth grade and soon after joined the Berklee City Music program. A Boston Arts Academy senior, Gregory performed at the YAC Finale Concert in 2010, for the prestigious TED Conference in Long Beach, and for the past year at the historic Wally's Jazz Café. Gregory has looked forward to performing with the Boston Pops again. "There are so many amazing musicians that make up that orchestra, and I feel that it would be an honor to the play on the same stage." Gregory will attend Berklee following graduation, to study music education and performance. "My favorite thing about being a musician is that there is always something new to learn."

Nicolas J. Perez Jr. (piano, Charlie Brown Blues Band) is a senior at Boston Arts Academy, but did not start performing until his freshman year. Since then he has won the "Most Outstanding Musician" Award at the Berklee High School Jazz Festival and performed with the Boston Pops during last year's YAC Finale Concert: "It is an experience that will be part of me for the rest of my life." After graduation, Nicolas plans on attending Berklee to continue performing jazz

and Latin styles, majoring in contemporary music and production, and also in music education. "As a musician and performer I have learned that it's okay to be outside the box. Many times, being different is necessary so music can evolve. I enjoy the fact that there is always something new to learn when it comes to studying music and performing. Music always leaves you wanting more."

Josue Raymond (drums, Charlie Brown Blues Band) has been performing for six years, in churches and at conventions in Boston and New York. A Boston Arts Academy senior, he attends the Berklee Five-Week Program each summer, giving him the opportunity to perform in the Berklee Performance Center—an experience he calls "always a great feeling!" He will attend Berklee after graduation. Josue is fascinated with Michael Jackson's legendary performances. "The energy he brings to the stage is incredible. As a drummer I try to bring excitement to my performances at all times." Josue relishes the opportunity to perform with the Boston Pops: "This is a once-in-a-lifetime opportunity to play with the Pops. I'm so excited about sharing the stage with them!"

Max Ridley (upright bass, Charlie Brown Blues Band) started playing electric bass to emulate Flea from the Red Hot Chili Peppers. Soon though, he found himself on the upright bass playing jazz, bluegrass, folk, funk, rock, and neo-soul. The eclectic mix of styles really does not matter to Max. "I enjoy the feeling and sense of fulfillment I get when I make music with other people," he says. Max is excited for his third consecutive year as a YAC winner. "Performing with the Boston Pops has felt almost unreal, because it was life-changing, and to have that experience again would be incredible!" A Boston Arts Academy senior planning a career in music, he will attend Berklee in the fall to study jazz performance and music education. "Performing on stage makes me feel like it was what I was put on this earth to do."

Performing from a young age, Ian Haines (banjo, Apollo and Suns) started out on drums, migrated to the cello, then the bass, and finally fell in love with the banjo and dropped the rest. A junior at Boston Latin School, Ian performs in a variety of musical genres, including jazz,

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classical, and progressive roots. He performed with the Boston Pops during last year's YAC Finale Concert as a member of Copley Place: "It certainly was one of my most memorable moments as a musician. I enjoyed my experience so much last year, that I wanted to do it again!" This year Ian performs alongside his friends in Apollo and Suns. Inspired by his fellow musicians, he states, "They open up new doors and show me new worlds of innovative music."

Edsuvani Maisonet (guitar, Apollo and Suns), a Boston Latin School senior, started playing guitar in the fifth grade. It was not until two summers ago, however, while participating in Berklee's Five-Week Program, that her playing vaulted to a new level: "Studying music and performing offers a completeness to my character and life that would not be there were I not a musician. Music is necessary for me to challenge myself and make sure I keep growing." She has the chance to challenge herself and grow even further with tonight's performance. "My biggest accomplishment has been being a part of this competition. It is such a great opportunity to perform with the Pops—it will be pretty special!"

Mathilde Montpetit (violin, Apollo and Suns) has been performing from the age of four, almost exclusively in the realm of classical music. She finds performing in an ensemble preferable to performing solo: "I'm able to lose myself in the collaboration with my fellow players. The Boston Pops have been a part of my consciousness for as long as I can remember. Performing with them is a huge honor." Now a Boston Latin School senior, she recalls performing at the Junior Greenwood Music Camp: "During the performance, I felt so on top of the world that I don't even remember if I made any mistakes. I think that was one of the first times in my life I actually enjoyed performing. Performing on stage makes me feel like I'm going to die (in the best way possible)."

Matt Pitts (upright bass, Apollo and Suns) originally wanted to learn guitar, but eventually latched onto the upright bass ten years ago: "I have really found how I identify with music as a language. My instrument doesn't matter, because as long as I get to converse with someone else, I'm growing as a musician, and doing something that pleases me to no end." A Boston Latin School junior, Matt has been performing for five years and has looked forward to conversing musically with the Boston Pops: "I want to play with the Pops mainly so that I can play with musicians who have a lot more wisdom and experience than I do." Matt intends to study music in college, en route to becoming a professional musician. "Performing on stage makes me feel I'm where I belong."

Warren Thompson (soprano saxophone, Apollo and Suns) has played soprano saxophone for two years, alto sax for six years, and flute for ten years. A Boston Latin School senior, Warren has performed with the Boston Youth Symphony Orchestra, for the 2009 All-State Conference, and at Berklee College of Music. An avid Boston Pops fan, he is excited to perform with the orchestra he has heard many times before: "I love the opportunities to play and interact with other musicians and the bond we can share through music." Warren plans on double majoring in music and science, with the ultimate goal of becoming a doctor. He looks forward to pursuing both performance and teaching. "Performing on stage makes me feel exhilarated, emotional, connected with other musicians, and alive!"

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STEPHANIE McGUIRE



American mezzo-soprano Stephanie McGuire enjoys performing in a diverse range of venues, from opera houses to recital halls to jazz clubs. During the 2008 and 2009 seasons, she was a soloist in VOX, New York City Opera's festival of new music. She has performed operatic roles with the Boston Classical Orchestra, Harvard Baroque Chamber Orchestra, and Gotham Chamber Orchestra in such operas as *Madama Butterfly*, *Otello*, *Dido and Aeneas*, *Roméo et Juliette*, *The Magic Flute*, *The Marriage of Figaro*, *The Barber of Seville*, *La traviata*, and *Suor Angelica*. Upcoming engagements include Ruggiero in Handel's *Alcina* with Satori Opera and her one-woman show exploring the relevance of classical music to all communities, funded by the Queens Council on the Arts. The 2012-13 season brings recitals at the Baltimore Museum of Art, California Institute of Technology, and Muses Project in Hot Springs, Arkansas. Highlights of the current season have included excerpts of Tania León's *Scourge of Hyacinths* with Remarkable Theater Brigade at Carnegie Hall and *Jazz Nativity* at B.B. King's in Times Square. In summer 2010 Stephanie covered the role of the Duchess in the premiere of Waundell Saavedra's *The Great Supper* for Empire Opera, and joined the Riverside Choral Society Chamber Singers for Handel's *L'Allegro, il Penseroso, ed il Moderato* at the Mostly Mozart Festival with Mark Morris Dance Group, the Orchestra of St. Luke's, and conductor Jane Glover. Highlights of the 2009-10 season included *Jazz Nativity* at Birdland, the role of Mona in *Ellen Craft: A New American Opera* at The Cell Theater, and the winter tour of the American Spiritual Ensemble. An avid interpreter of sacred works, Stephanie has sung Bernstein's *Jeremiah Symphony* with the Key West Symphony Orchestra, Rachmaninoff's *Vespers* with the Boston Choral Ensemble, Vivaldi's *Gloria* with the Arlington Street Chamber Players, and *Messiah* with the Belmont Open Sings Orchestra, as well as sacred works by Bach, Mozart, and Rossini. From the art song repertoire, Stephanie particularly enjoys Schubert, Schumann, Mahler, Falla, Britten, Barber, and African-American composer Margaret Bonds. She last appeared in recital in March 2010, with pianist Louis Menendez at the Bechstein Centre in New York City. Twice she has offered art songs and oratorio excerpts as a part of Nobel laureate Roald Hoffmann's "Entertaining Science" series in Manhattan. Combining recital work and arts activism, Stephanie has raised funds for Catholic Workers' Free Breakfast, Remarkable Theater Brigade opera company, outreach efforts in post-Katrina New Orleans, and Sister's Uptown Bookstore in Harlem. She received the 2010 Individual Artist Initiative grant from the Queens Council on the Arts. Stephanie McGuire earned a master of music degree from the Longy Conservatory, where she was awarded the Rosenbaum Medal, given yearly to the most outstanding Longy graduate. Before becoming a singer, she earned an S.B. in biology from M.I.T. and a Ph.D. in psychoacoustics from the University of Oxford.

TOM SCHOLZ



Jon Viscott

Born and raised in Toledo, Ohio, Tom Scholz holds both bachelor's and master's degrees in mechanical engineering from Massachusetts Institute of Technology. He took a job with Polaroid as a senior product design engineer, but his real passion was music. Bitten by the rock 'n' roll bug, Tom had begun teaching himself guitar, bass, and organ. Classically trained on piano as a child, he always had a connection with the music from the masters that filled his home when he was young. Having learned the basics of tape recording technology at Polaroid, he began building a crude studio and gradually taught himself audio engineering and music production. After many years of rejections from record companies, he found the winning formula, working with drummer Jim Masdea and singer Brad Delp. In 1976 Tom and Brad were offered a contract with CBS Records, and Boston was born. The band's self-titled debut album, which spawned hits such as "More Than a Feeling," "Peace of Mind," and "Foreplay/Long Time," went on to sell over 17 million copies. Grammy-nominated for Best New Artist in 1977, Boston was the first band ever to make its New York City debut in Madison Square Garden. A world tour ensued, followed by *Don't Look Back* in 1978, *Third Stage* in 1986 (including the #1 hit "Amanda"), *Walk On* in 1994, *Greatest Hits* in 1997, *Corporate America* in 2002, and more touring. Reflecting on what his education from MIT meant to him in his life, Scholz says, "The knowledge of physics, mechanics, and electronics that I gained from my education at MIT has been invaluable in my pursuit of music and all the related technical matters involved in playing, creating, and record-



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ing it—I never would have had a musical career without it. But far more important to me has been the impact on my everyday life. It has affected the way I drive, the way I work out, how I do things around the house and how I fly an airplane. It has enabled me to build unique equipment of all sorts and solve baffling problems, to deal with physical disabilities, protect myself from injury, and help me understand things in the physical world around me that are a mystery to most people. Even more valuable though is that MIT left me with the confidence to attempt innovation, and most important of all, the desire to learn." Tom Scholz has nearly three dozen patents to his name, some from his inventions at Polaroid and some for creating the Rockman line of guitar amplifiers and effects boxes. Scholz still keeps busy in his studio, and is working on Boston's next release. A vegetarian for over 30 years, he set up a foundation in 1987 to help animal protection, world hunger, and the homeless. To date, his DTS Charitable Foundation has donated several million dollars to those causes. He received the Mahatma Gandhi Award in 1987 and was named Man of the Year by the National Hospice Organization in 1988. Scholz's son Jeremy also earned a degree in mechanical engineering from MIT, and works in the solar energy field. Tom lives in a suburb of Boston with his wife Kim. For further information visit www.bandboston.com.

MIHAIL JOJATU

Romanian-born cellist Mihail Jojatu joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Yefim Bronfman, Sarah Chang, Glenn Dicterow, Peter Serkin, Gil Shaham, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included chamber music with pianist Yefim Bronfman, Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.



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ELLIS HALL



Born in Savannah, Georgia, Ellis Hall was raised in Boston, where he attended Perkins School for the Blind. He is a multi-instrumentalist virtuoso and dynamic vocalist who has performed and recorded with such musical luminaries as Stevie Wonder, Patti LaBelle, George Benson, Michael McDonald, John Mayer, Herbie Hancock, Earth Wind & Fire, Natalie Cole, James Taylor, George Duke, Huey Lewis and the News, Taj Mahal, and his musical mentor Ray Charles. In the early years of his career, Ellis was featured as the lead vocalist performing with Kenny G. on his debut hit single "What Does It Take." Ellis then joined the soul-stirring group Tower of Power as lead vocalist, keyboardist, songwriter, arranger, and producer and enjoyed tremendous success as a member of the multi-platinum group The California Raisins. He has been featured in several award-winning TV shows including *The Wonder Years* and the 75th annual Oscar ceremony's *Chicago* segment with Catherine Zeta-Jones and Queen Latifah. Some of his film credits include *Big Momma's House* and *Catch Me If You Can*. Ellis Hall has also been a featured vocalist on soundtracks ranging from the television series *The West Wing* and *NYPD Blue* to films such as *Lion King II*, *Chicken Run*, *Bruce Almighty*, *A Day Without A Mexican*, and *The Polar Express*. He has the honor of being the only artist, other than Ray Charles himself, to be signed to Crossover Records, the label Charles formed. When Ray Charles received the National Visionary Leadership Project Award at the John F. Kennedy Center for the Performing Arts, Ellis performed and was introduced as Ray Charles's protégé, a tribute that has led to Hall's recent performances with various symphony orchestras, including those of Pittsburgh, Tucson, Nashville, and Honolulu, as well as the Houston Pops and Long Beach Symphony Pops. Ellis Hall made his Boston Pops debut in May 2010 in a tribute to Ray Charles.



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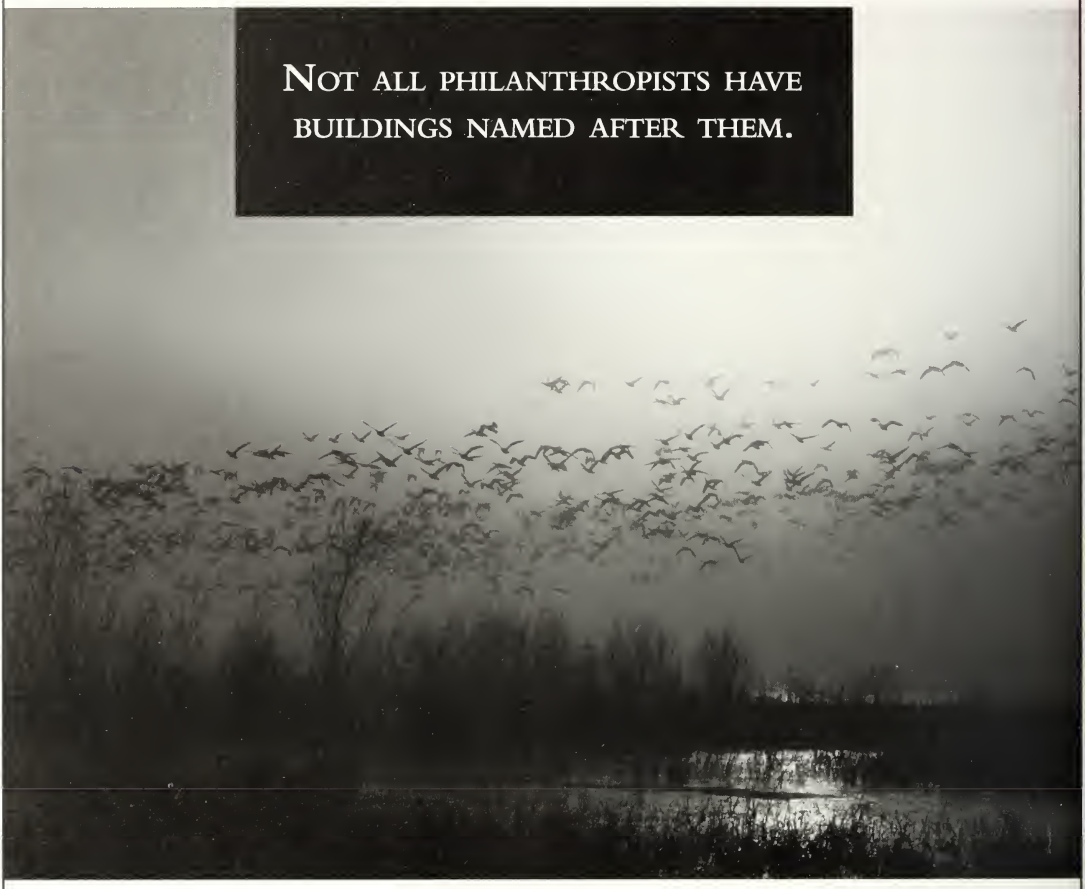
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THE STARS AND STRIPES: FOREVER AT POPS



Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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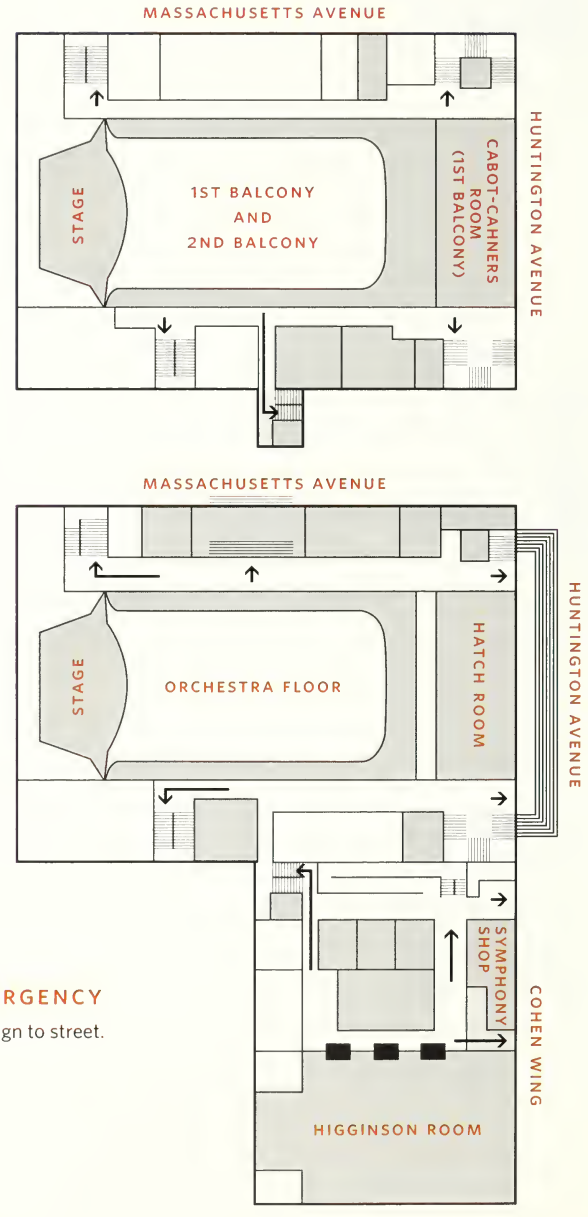
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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New Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for Tuesday- and Wednesday-night Boston Pops concerts (excluding May 24), at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost (blackout dates include May 13, 14, 19, 20, 21, 24, 27 and June 2, 8, and 11). Thanks to a gift from an anonymous donor, the <40 = $20 program has been extended into the Pops season, offering $20 tickets to patrons under 40 years of age on a first-come, first-served basis, with the same exclusions as the College Card.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

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Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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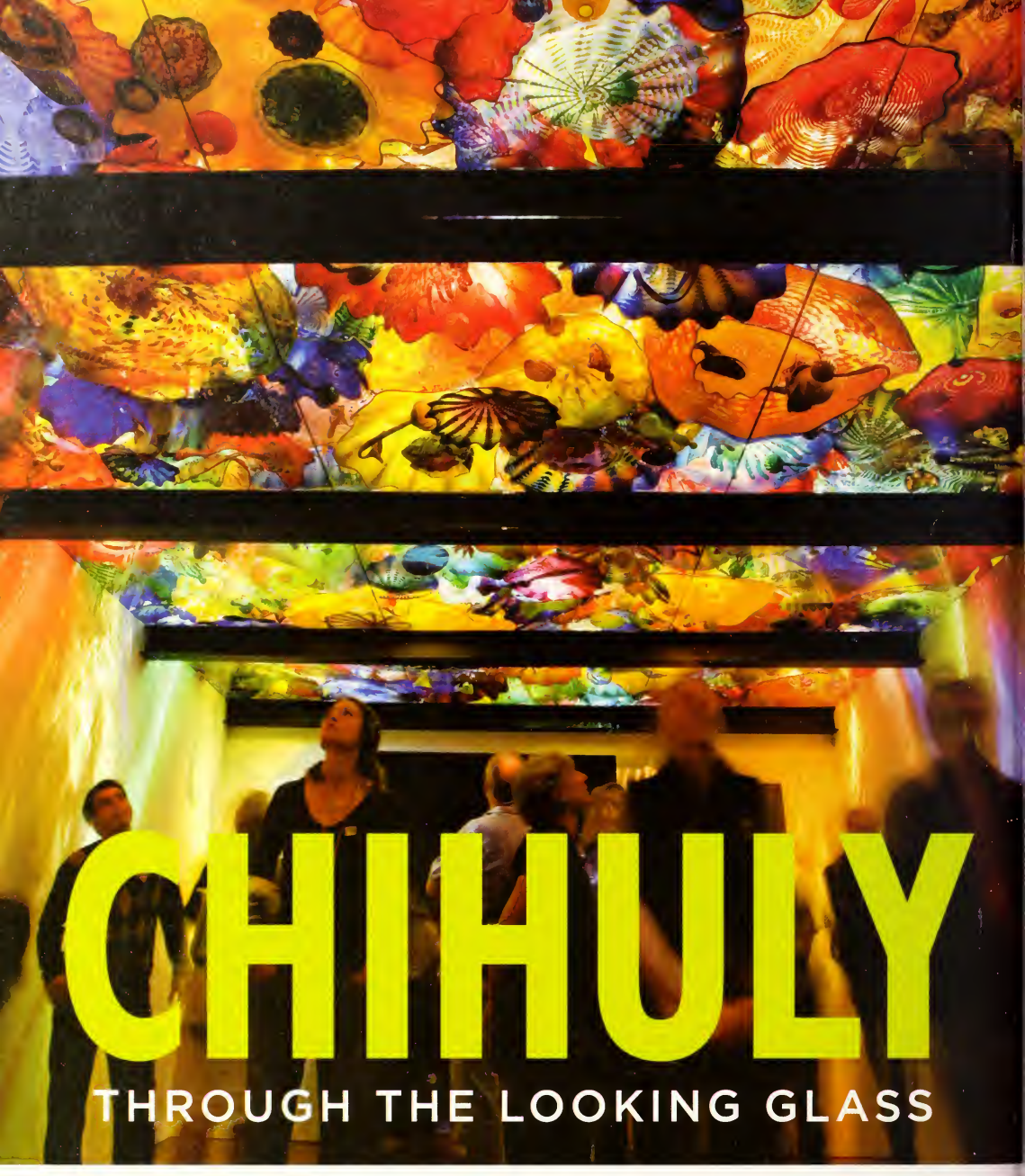
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Dale Chihuly, *Persian Ceiling* (detail), de Young Museum, San Francisco, California, 2008. Photo by Teresa Nouri Rishel. © 2011 Chihuly Studio, all rights reserved.

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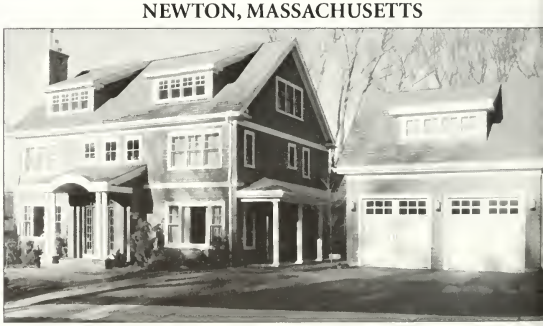
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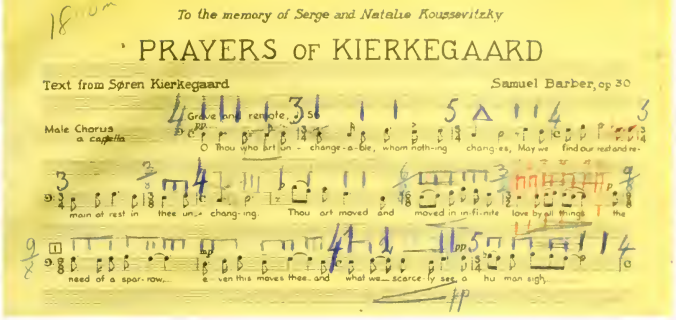


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

KEITH LOCKHART





Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.

JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn*, and the WWI drama *War Horse*, are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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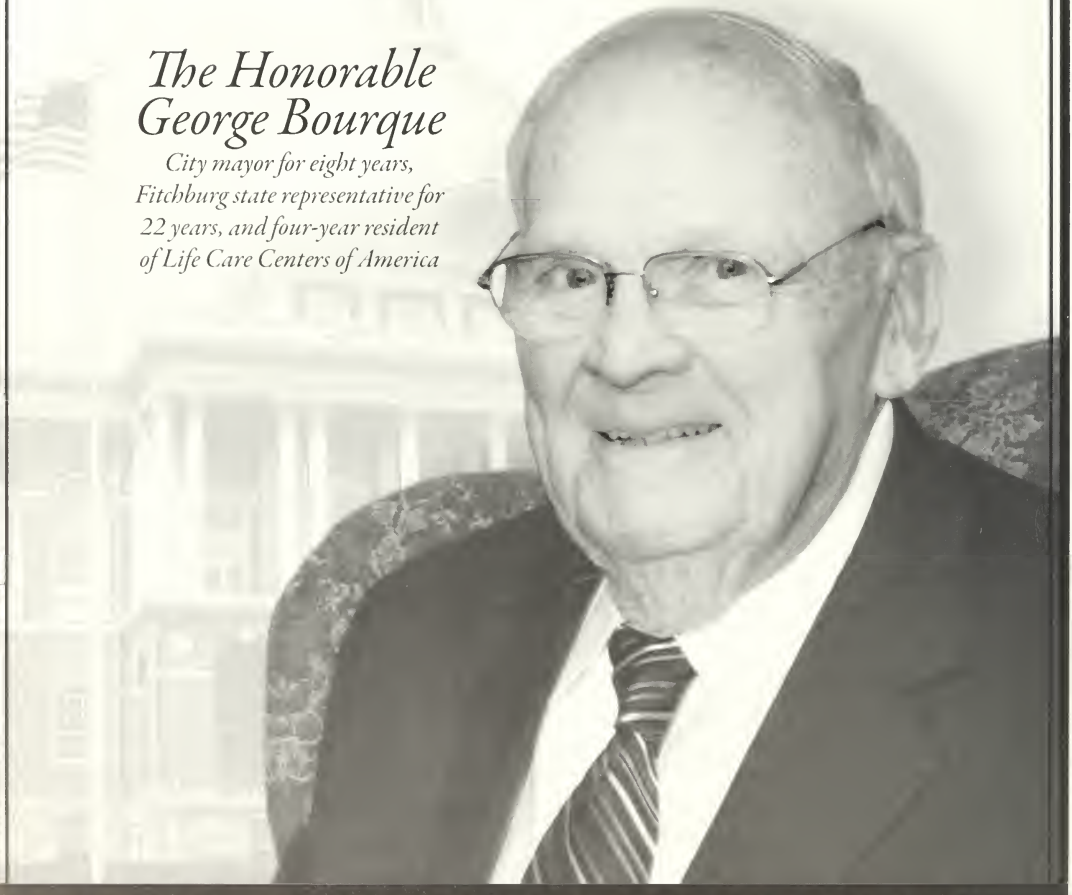
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Xin Ding*
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Principal
Sheila Fiekowsky
Ronald Knudsen
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
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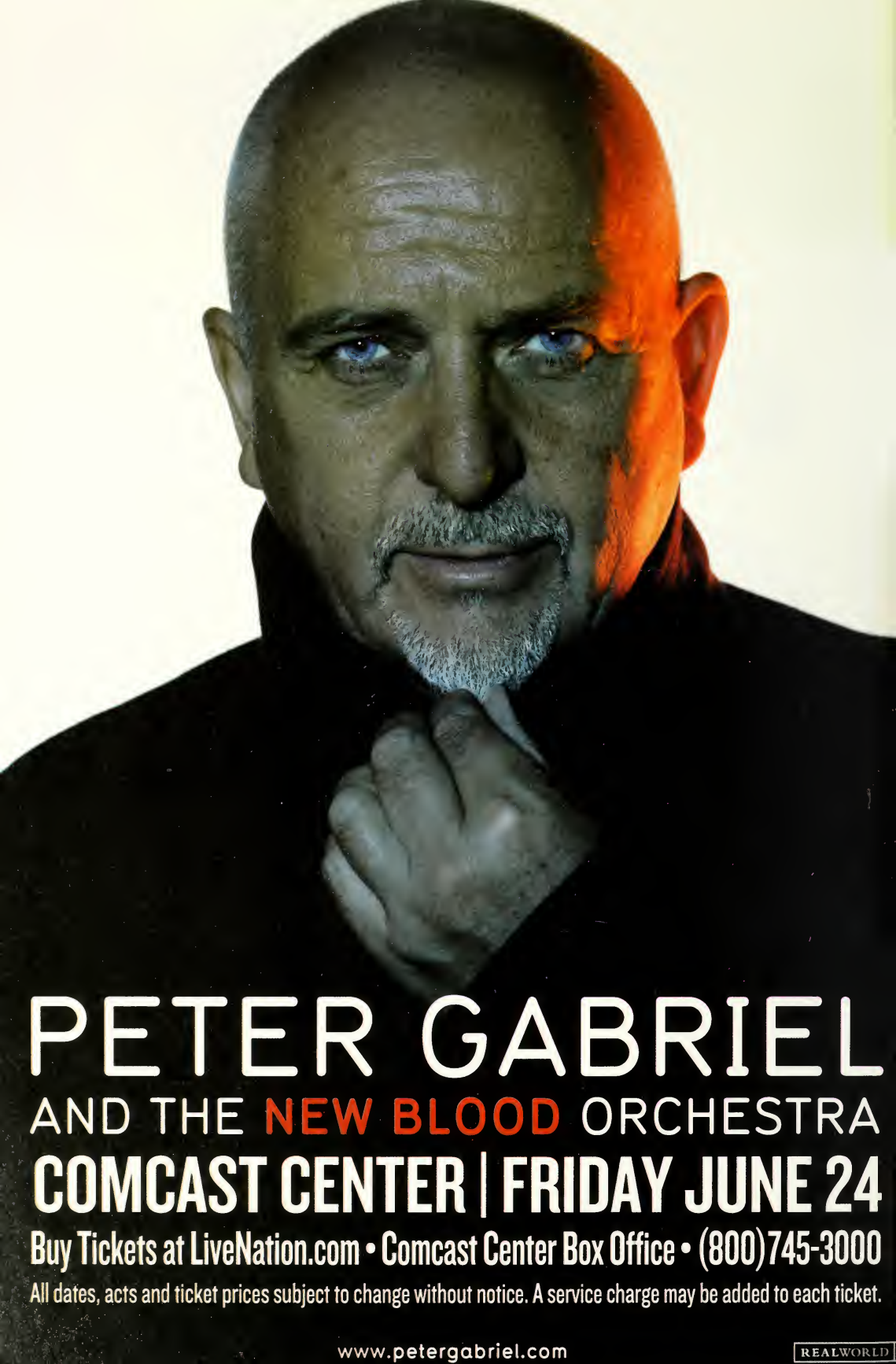
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ABOUT THE BOSTON POPS



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—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed

An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)
Aretha Franklin performing with the Boston Pops under John Williams for his first Opening Night concert as Boston Pops Conductor in 1993 (left)
Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

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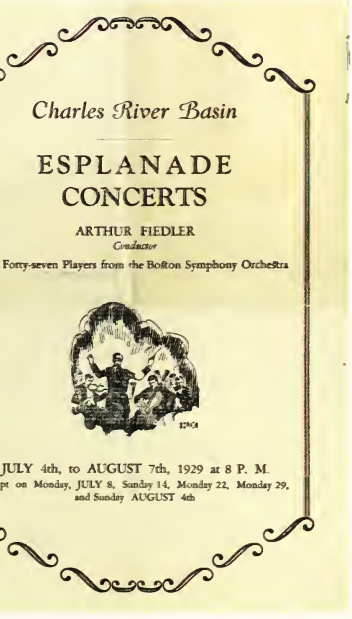
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inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)



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Tuesday evening, June 7, 2011, at 8 | Friday evening, June 10, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICAN SONGBOOK

The Ride of Valkyries, from *Die Walküre*	Wagner
Overture to *The Barber of Seville*	Rossini
"James Brown in the Twilight Zone" from Concerto for Bass Trombone and Orchestra DOUGLAS YEO	Brubeck
"Oh Lois!" from *Metropolis Symphony*	Daugherty

Presenting
THE SWINGLE SINGERS

Joanna Goldsmith-Eteson, Sara Brimer, sopranos | Clare Wheeler, Lucy Bailey, altos
Oliver Griffiths, Christopher Jay, tenors | Kevin Fox, baritone/vocal percussion
Tobias Hug, bass/vocal percussion

Selections to be announced from the stage

INTERMISSION

Main Title from *Star Wars*	Williams
Sir Duke	Wonder-Walden
Bohemian Rhapsody	Mercury-Walden

Presenting
THE SWINGLE SINGERS

Selections to be announced from the stage

Celebration: A '70s Sing-Along Celebrate—Margaritaville—Escape—Feelings— Bad, Bad Leroy Brown—American Pie	arr. Hollenbeck

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present (June 7): National Multiple Sclerosis Society; Briscoe Middle School; St. Denis Church-Westwood; Franklin & Marshall College; Hilliard Bradley High School Orchestra; Stoughton High School Band & Chorus; Newmarket Junior/Senior High School; Bingham McCutchen

Among Those Present (June 10): Hillside Middle School; Contruction Industry Night at Pops; The Ash Center; Travel Wise Tours; Harvard University Outings & Innings; Kirk Singers of First Presbyterian Church; Simon W. Robinson Lodge



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Wednesday evening, June 8, 2011, at 8

KEITH LOCKHART conducting

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PRESIDENTS AT POPS

National Emblem March — Bagley

Carnival Overture — Dvořák

Gershwin in Love — Gershwin-Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

INTERMISSION

Sir Duke — Wonder-Walden

Presenting
THE SWINGLE SINGERS

Joanna Goldsmith-Eteson, Sara Brimer, sopranos | Clare Wheeler, Lucy Bailey, altos
Oliver Griffiths, Christopher Jay, tenors | Kevin Fox, baritone/vocal percussion
Tobias Hug, bass/vocal percussion

Selections to be announced from the stage

INTERMISSION

Shall We Dance, from *The King and I* — Rodgers/Hammerstein-Courage
Film by Susan Dangel and Dick Bartlett

Presenting
KATHARINE McPHEE

Doug Petty, music director and piano | Dan Petty, guitar
Jon Ossman, bass and background vocals | Craig Macintyre, drums

Selections to be announced from the stage

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— Gregory Groover, age 16
2010 winner



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Gregory performing with the Boston Pops, May 26, 2010

2010 YOUNG ARTIST COMPETITION WINNERS



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Roland Hayes School



Annie Osborn, Ian Haines, Christopher Nguyen, Sherry Wu
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Muhan Zhang
Boston Latin School



Nicolas Perez, Gregory Groover, Jr., Max Ridley, Gustavo Hernandez
Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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Thursday evening, June 9, 2011, at 8

KEITH LOCKHART conducting

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AMERICAN SONGBOOK

The Ride of Valkyries, from *Die Walküre*	Wagner
Overture to *The Barber of Seville*	Rossini
"James Brown in the Twilight Zone" from Concerto for Bass Trombone and Orchestra DOUGLAS YEO	Brubeck
"Oh Lois!" from *Metropolis Symphony*	Daugherty

Presenting
THE SWINGLE SINGERS

Joanna Goldsmith-Eteson, Sara Brimer, sopranos | Clare Wheeler, Lucy Bailey, altos
Oliver Griffiths, Christopher Jay, tenors | Kevin Fox, baritone/vocal percussion
Tobias Hug, bass/vocal percussion

Selections to be announced from the stage

INTERMISSION

Main Title from *Star Wars*	Williams
Sir Duke	Wonder-Walden
Bohemian Rhapsody	Mercury-Walden

Presenting
THE SWINGLE SINGERS

Selections to be announced from the stage

Celebration: A '70s Sing-Along	arr. Hollenbeck

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Among Those Present: Suffolk University Alumni Association; Bottineau High School Band; Redmill Village; Caledonia High School Orchestra; Cumberland High School; Braintree Recreation Department; Harvard Business School Alumni Club; Braintree Public Schools Music Department



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Saturday evening, June 11, 2011, at 8

KEITH LOCKHART conducting
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THE NEEDHAM HIGH SCHOOL CHORUS, Jonathan VanderWoude, Director

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NEEDHAM TERCENTENNIAL NIGHT AT POPS 1711-2011

The Star-Spangled Banner	Smith/Key-Bennett
Jubilee from Symphonic Sketches	Chadwick
Prelude No. 1	Gershwin-Sebesky
Irish Suite The Irish Washerwoman—The Wearing of the Green—The Rakes of Mallow	Anderson

INTERMISSION

Doodletown Fifers	arr. Hollenbeck
Excerpts from *Song of Solomon* Prologue—They All Hold Swords—Set Me as a Seal	Lewis
Dry Your Tears, Afrika, from *Amistad*	Williams
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle—The Yankee Doodle Boy—This Land Is Your Land—You're a Grand Old Flag—God Bless America	arr. Hayman

INTERMISSION

Main Title from *Star Wars*	Williams
The Pink Panther	Mancini
Bohemian Rhapsody	Mercury-Walden
Sir Duke	Wonder-Walden
Celebration: A '70s Sing-Along	arr. Hollenbeck

"Shall We Dance" film by Susan Dangel and Dick Bartlett

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DOUGLAS YEO



Douglas Yeo was born in Monterey, California, and grew up in Queens and Valley Stream, New York, where he began playing the trombone at the age of nine. He has been bass trombonist of the Boston Symphony Orchestra and Boston Pops Orchestra since 1985. A 1976 graduate of Wheaton College (Illinois), where he studied with Edward Kleinhammer, and of New York University (1979), he is currently on the faculty of Boston's New England Conservatory of Music. He has given master classes on five continents and frequently travels to give recitals and conduct teaching residencies in such places as the Banff Centre in Canada and the International Wind Instrument Academy and Festival in Hamamatsu, Japan. A leading exponent of historical low brass instruments (serpent, ophicleide, bass sackbut), Douglas Yeo has also performed with many early music groups including Boston Baroque, the Handel and Haydn Society, and Philharmonia Baroque. He has been a frequent lecturer on the serpent and related instruments at museums around the world, and his playing may be found on many museum audio guides. In 2002 he released his pioneering recording, *Le Monde du Serpent*, and his 2010 DVD project, *Approaching the Serpent: An Historical and Pedagogical Overview*, was released to critical acclaim. A frequent soloist with the Boston Pops Orchestra, Douglas Yeo was the first bass trombonist to perform John Williams's Tuba Concerto on bass trombone (with Mr. Williams conducting). In addition, he performed Simon Proctor's Serpent Concerto (also with John Williams conducting) and has championed Christopher Brubeck's two bass trombone concertos (conducted by Keith Lockhart and Gerald Steichen) both in concert and on the PBS television show *Evening at Pops*. A prolific writer, Mr. Yeo has penned dozens of articles about the trombone, historical brasses, and music-making in a variety of publications. His website, yeodoug.com, launched in 1996, was the first devoted to the trombone; it continues to be recognized for its innovative content, attracting over 10,000 daily visitors. A Yamaha International Performing Artist, Douglas Yeo plays the Yamaha YBL-822G bass trombone and the Yamaha Douglas Yeo Signature Series Mouthpiece; he collaborated closely with Yamaha in the design of the equipment he plays.

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THE SWINGLE SINGERS



The Swingle Singers are an international *a cappella* phenomenon. For over four decades, the unmistakable sound of "Swingle singing" has defined the art form: virtuosic vocal agility and blend demonstrated by their signature close-microphone technique, combined with high-level entertainment that has thrilled audiences around the globe. The latest lineup of young and talented voices represents the group's transformation from pioneering classical/jazz crossover artists to contemporary vocal super-group. Their repertoire encompasses classical, jazz, Latin, pop, and rock, all accompanied by their own vocal rhythm section. The Swingle Singers have performed all across the United Kingdom, America, Asia, and in virtually every country in Europe; have released over 50 recordings; and have won five Grammy Awards.

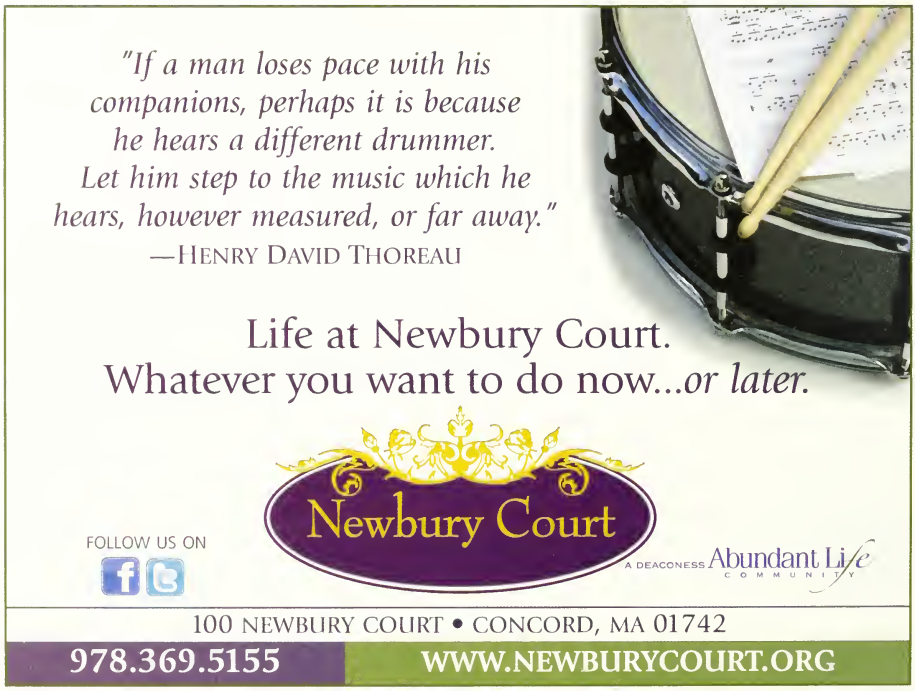
Joanna Goldsmith-Eteson (soprano) started singing at school in various groups including a madrigal ensemble and later an *a cappella* group that she conducted herself, as well as with the Ionian Singers, which recorded several contemporary music albums. She was a member of the National Youth Choir of Great Britain from 2001 to 2006, serving as section leader for four years. Since 2002 she has been a member of Laudibus (the National Youth Chamber Choir). Joanna studied singing at London's Guildhall School of Music and Drama and has been a session singer with numerous professional ensembles in London. She joined the Swingle Singers in 2006.

Born and raised in east Tennessee, Sara Brimer (soprano) was active in school choir and community productions. In high school she appeared in *The Music Man*, *Joseph and the Amazing Technicolor Dreamcoat*, and as Eliza in *My Fair Lady*. At East Tennessee University, where she studied music education, Sara was Susanna in *The Marriage of Figaro*, Mabel in *The Pirates of Penzance*, and The Diva in *La Divina*, also appearing in *Carmen* and *Dido and Aeneas*. In 2006 Sara toured Germany with the ETSU Chorale under Dr. Thomas Jenrette. In summer 2008 she auditioned for the Swingle Singers, and moved to London in January 2009 to begin touring with the group.

Clare Wheeler (alto) grew up in Kenya before moving to Manchester to attend Chethams School of Music, where she trained as a violinist and also studied voice. During this time she met bassist Steve Berry of Loose Tubes and delved into jazz. She went on to London's Guildhall School of Music and Drama to study composition and voice on the jazz course under Lee Gibson, Pete Churchill, and Tim Garland, as well as classical singing with Penny Mackay. Clare freelanced in London as a jazz singer, composer, and arranger, and taught music theory and harmony at the Academy of Contemporary Music before joining the Swingle Singers in summer 2007. Although singing with the group takes her abroad for much of the year, she still writes prolifically for her own ensembles.

Lucy Bailey (alto) studied music at Southampton University, graduating in 2007. She spent four years as a member of the National Youth Choir of Great Britain, where she took part in the recording of Giles Swayne's *Convocation*, and *Sanctum Est Verum Lumen*, a CD of multi-part choral music. With the choir she toured extensively around the world, including concerts in Vienna, Leipzig, Dresden, and Prague. Lucy joined the Swingle Singers in 2008.

Born and raised in Bristol, Oliver Griffiths (tenor) discovered his love of music while attending Clifton College, where he sang in many choirs and explored diverse styles, including musical theater and madrigal singing. As a soloist in the chapel and chamber choirs, he sang in some of Europe's finest venues. He was also involved in such recording projects as the world premiere of a work by Graham Fitkin and a series of live broadcasts on BBC Radio 4. He went on to study English and related literature at the University of York, where he sang with the Zamar Gospel Choir and semi-chorus, the Yorkshire Bach Choir, and the University Chamber Choir. He also



directed and produced several theatrical productions and played leading roles in the university musical. Oliver joined the Swingle Singers in autumn 2010.

Christopher Jay (tenor) graduated as a manufacturing engineer from Nottingham University before training in musical theater at the Royal Academy of Music. He began singing as a chorister at New College Oxford before joining the National Youth Choir of Great Britain, soon securing a place in its chamber choir Laudibus. Christopher now sings Tenor 2 in the Swingle Singers, and in his spare time is a session singer for Annie Skates Capital Voices. Theater credits include Sweeney Todd cover in John Doyle's *Sweeney Todd*, Jacob in *Joseph and the Amazing Technicolor Dreamcoat* (UK tour), also Swing/Jacob understudy (New London Theatre), and Count Ludovic/Lieutenant Barri in *Passion* (Bridewell Theatre).

Toronto native Kevin Fox (baritone/vocal percussion) is a recognized voice in the North American *a cappella* scene. He studied anthropology and archaeology in university while directing and producing several albums for the award-winning collegiate choir Wibijazz'n'. During this time he co-founded the Juno-nominated vocal band Cadence. After nine years as the quartet's bass and vocal percussionist, Kevin relocated to London in 2007 to join the Swingle Singers. In his spare time, Kevin continues his work as a sought-after arranger and clinician. He is also a resident composer for the Driftwood Theatre Group, Toronto's acclaimed summer Shakespeare company.

Tobias Hug (bass/vocal percussion) has been involved in music for most of his life, but only started singing at age 18. Initially he pursued a career in anthropology while running his own business. At 23 he decided to study music education instead, majoring in French horn at the Musikhochschule Trossingen. Before joining the Swingle Singers in 2001, Tobias was a member of the award-winning Jazzchor Freiburg, the *a cappella* jazz group "SiX," the State Youth Big Band of Baden-Wuerttemberg, and many other ensembles. Upon joining the Swingles, Tobias relocated to London and soon got involved in the booming beatbox scene. After striking up a partnership with Björk collaborator Shlomo, the Swingle Singers founded the world's first beatbox choir, joining forces with Britain's finest beatbox talent.

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KATHARINE McPHEE



Actress and recording artist Katharine McPhee spent 2010 touring the country with her album *Unbroken*, which includes the hit single "Had It All." She completed the feature movie *Shark Night* and appeared in the Steven Spielberg DreamWorks/NBC pilot *Smash*, premiering on NBC during winter 2012. Her first Christmas album, released in late 2010, features yuletide classics, including her hit rendition of "I'll Be Home for Christmas," as well as her original composition, "It's Not Christmas Without You." Katharine has co-starred in the hit Adam Sandler comedy movie *House Bunny* and on television in episodes of *CSI-NY, Community*, and *The Family Guy.* She was featured on two hit PBS specials—*Foster and Friends* and *Chris Botti in Boston*, which also featured Keith Lockhart and the Boston Pops and guest artists Sting, Andrea Bocelli, and John Mayer. She was the voice of *JAL*, was featured on Disney's *Tinker Bell* soundtrack, and had a hit video and song for *Barbie and the Diamond Castle*. Her self-titled debut album exploded on the *Billboard* 200, landing at #2 and becoming the best chart debut for a female artist in two years. Her first single "Over the Rainbow/My Destiny," debuted at #2 on *Billboard*'s Hot Singles Sales chart. Katharine McPhee has garnered a Young Hollywood Award for "Best Female Vocalist" and has been the face of Sexy Hair and a spokesperson for Neutrogena. In addition to her acting and singing career, Katharine is a passionate philanthropist—for more information visit www.McPheeOutreach.org.

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Tickets for the Boston Pops *Hollywood Hits* tour are on sale now and available through each venue's box office, website, and phones.

For the schedule, ticket, and venue information visit bostonpops.org/baseballtour

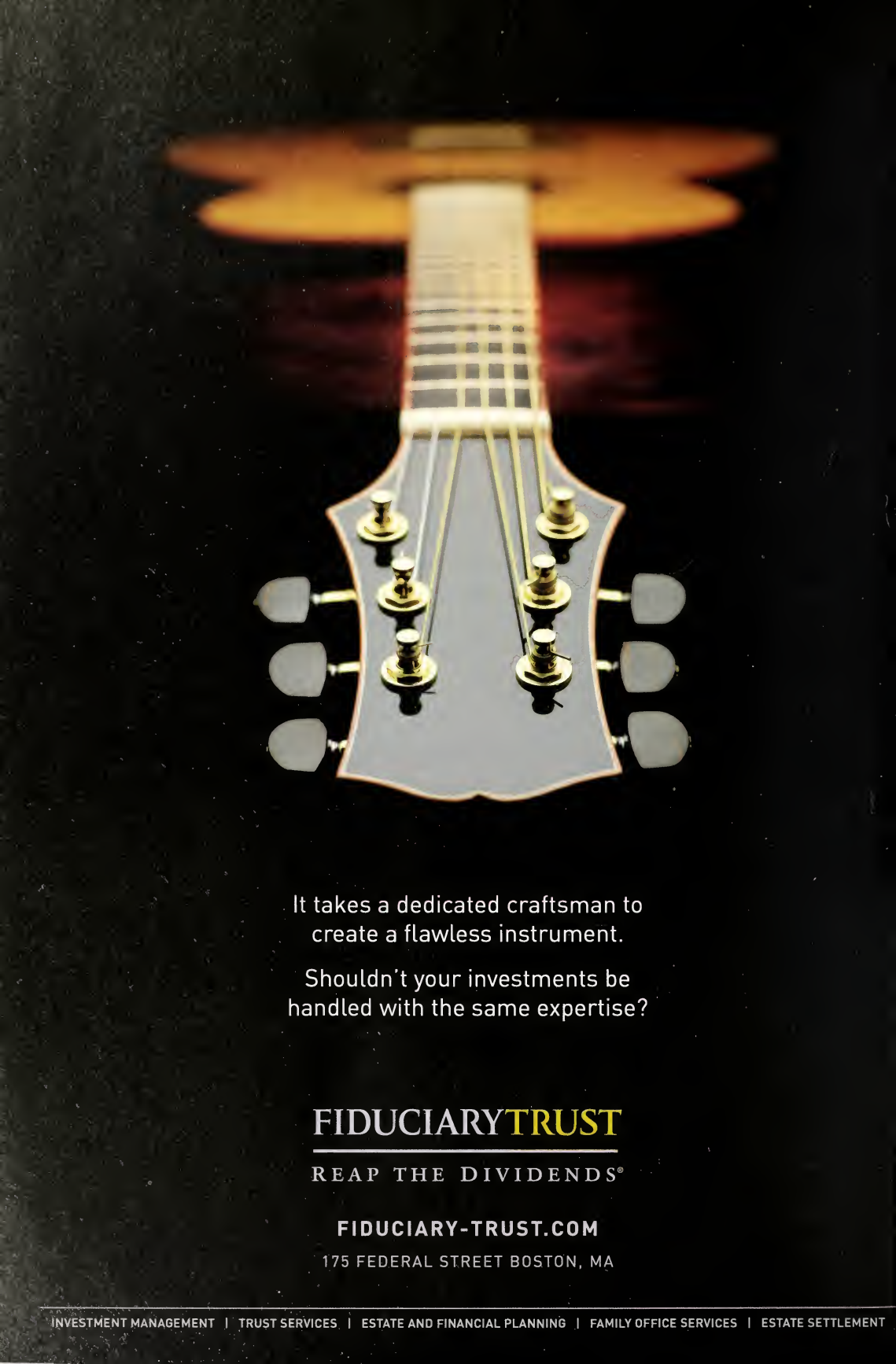
NEEDHAM HIGH SCHOOL CHORUS
JONATHAN VANDERWOUDE, DIRECTOR

The Needham High School Chorus is a 116-voice ensemble that meets throughout the school year. Chorus is an academic subject open to all students in grades 9-12 without an audition.



These students study a wide variety of fine choral literature representative of different styles by both contemporary and historical composers, and rehearse in three sections: Mixed Chorus, Women's Choir, and After School Chorus. This evening's choir, somewhat smaller than the full ensemble, features all of the upperclassmen in the Needham High School Chorus program. Each year the chorus performs in two formal concerts and in special events such as local and national music festivals. In November 2010, in honor of Needham's Tercentennial, the chorus premiered "Song of Solomon," which was commissioned from New England composer Darin Lewis, who composed this piece specifically for the Needham High School Chorus and String Orchestra. Tonight you will hear selections from this multi-movement work. Regarding his composition, Mr. Lewis writes the following: "Our piece uses text from five different chapters. Some of the sections were chosen based on conversations I had with the students in June and others were just personal favorites. A major challenge would be referencing Needham's anniversary in the piece. At first, making the direct connection was a struggle, but then in August it hit me. Needham was founded in 1711, and musically 1711 can be realized in a group of musical pitches, a pitch cell. Here was the glue that could hold the entire work together. Each movement contains the pitch cell that represents the year 1711: Needham's founding." Jonathan VanderWoude holds a master's degree in choral conducting from Boston University, and a bachelor's degree in music education from Gordon College. He has taught music in the Needham Public Schools for fourteen years, for the past six years at Needham High School, where he teaches Chorus, Concert Chorale, String Orchestra, and music technology, and directs the music for the annual musical. The recipient of North Shore Music Theater's "Spotlight Award" for best musical direction in 2007, he also conducts the choir at First Congregational Church of Hamilton and sings regularly with the Tanglewood Festival Chorus right here in Symphony Hall. Jonathan resides on the North Shore with his wife Jill and three young children.




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THE STARS AND STRIPES: FOREVER AT POPS



Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

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Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

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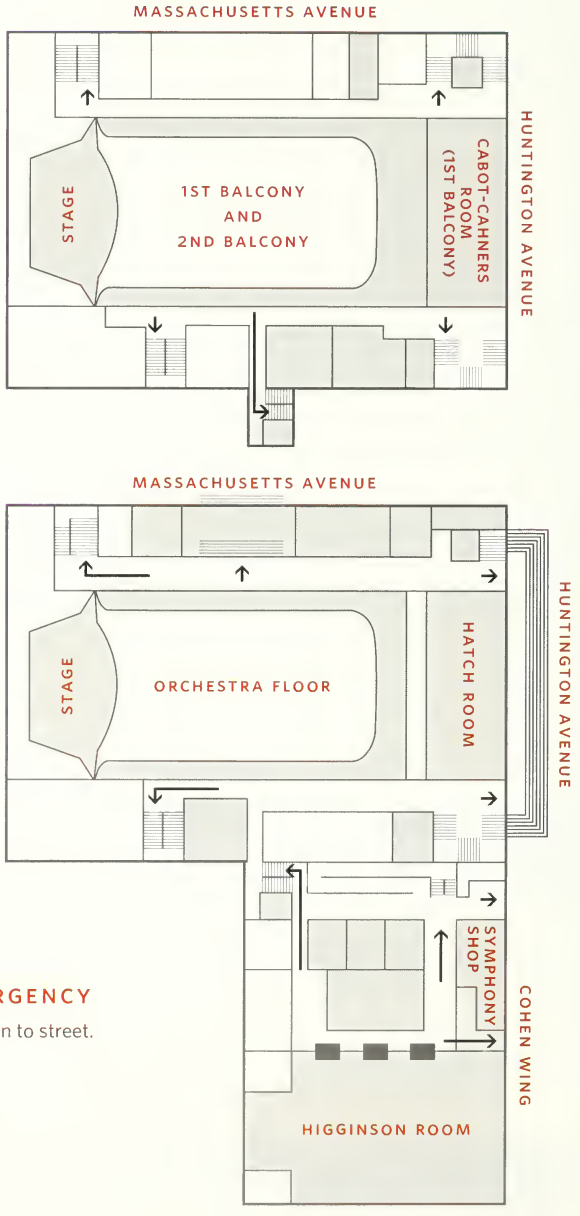
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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9270.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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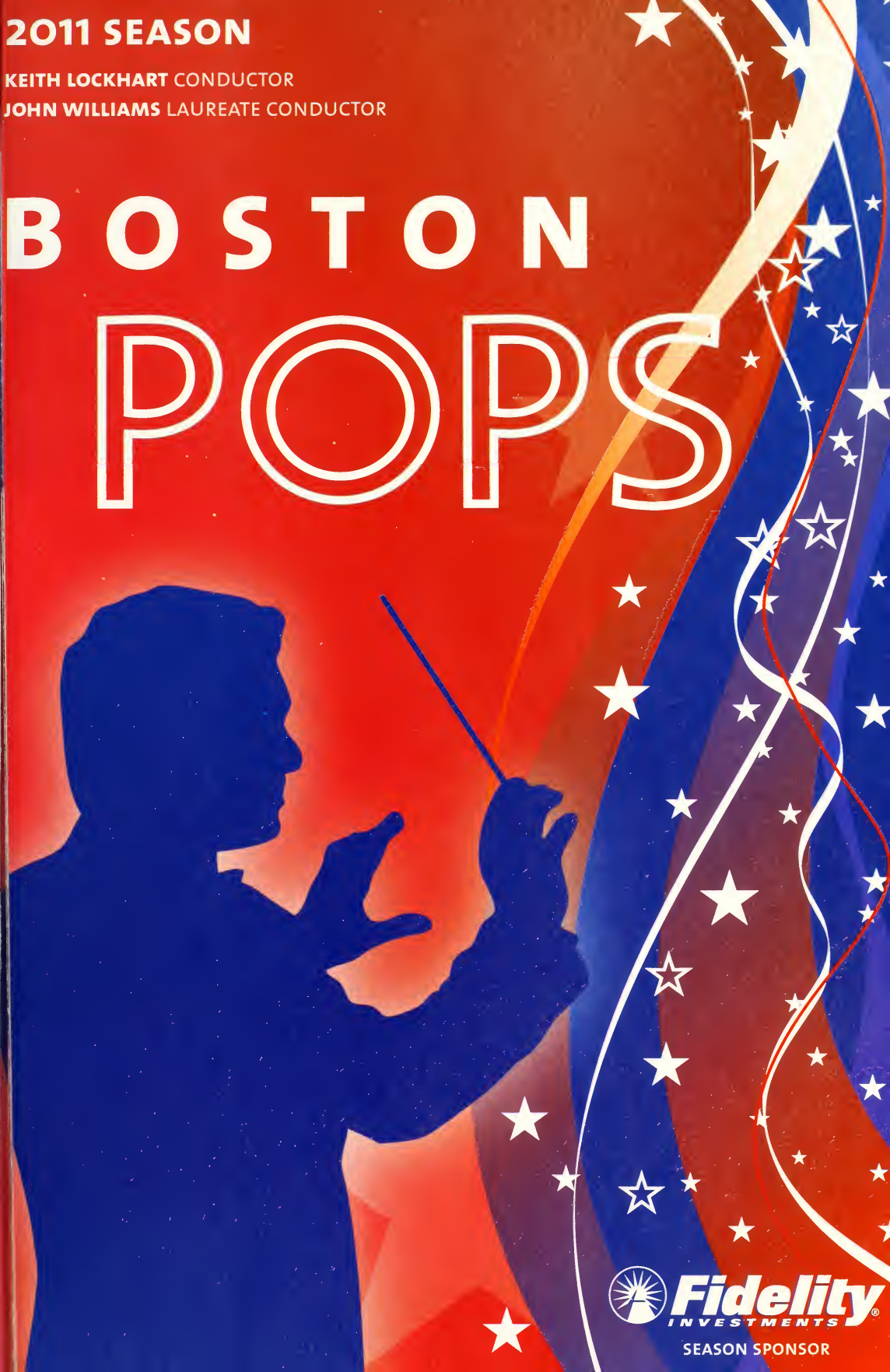
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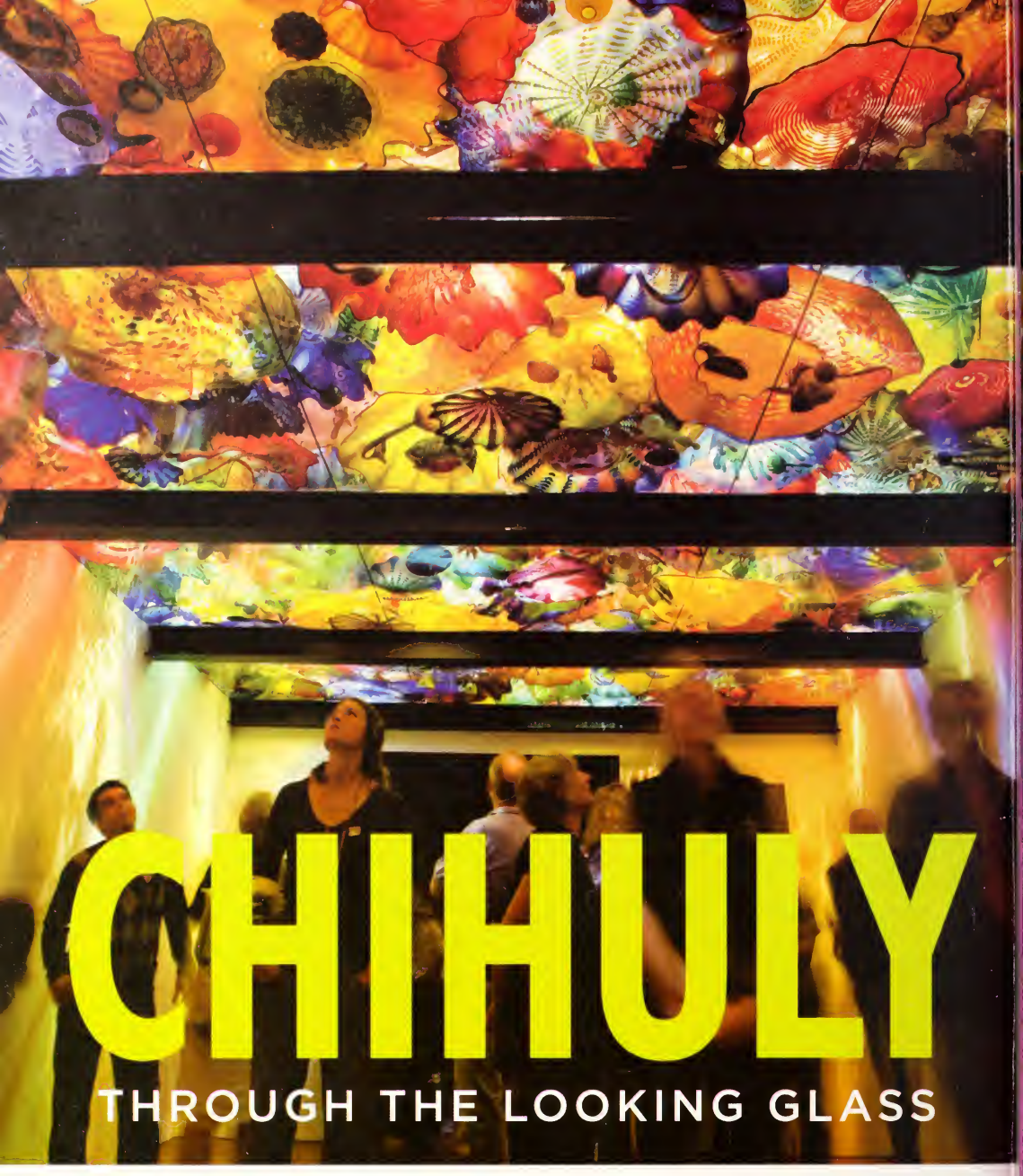
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Dale Chihuly, *Persian Ceiling* (detail), de Young Museum, San Francisco, California, 2008.
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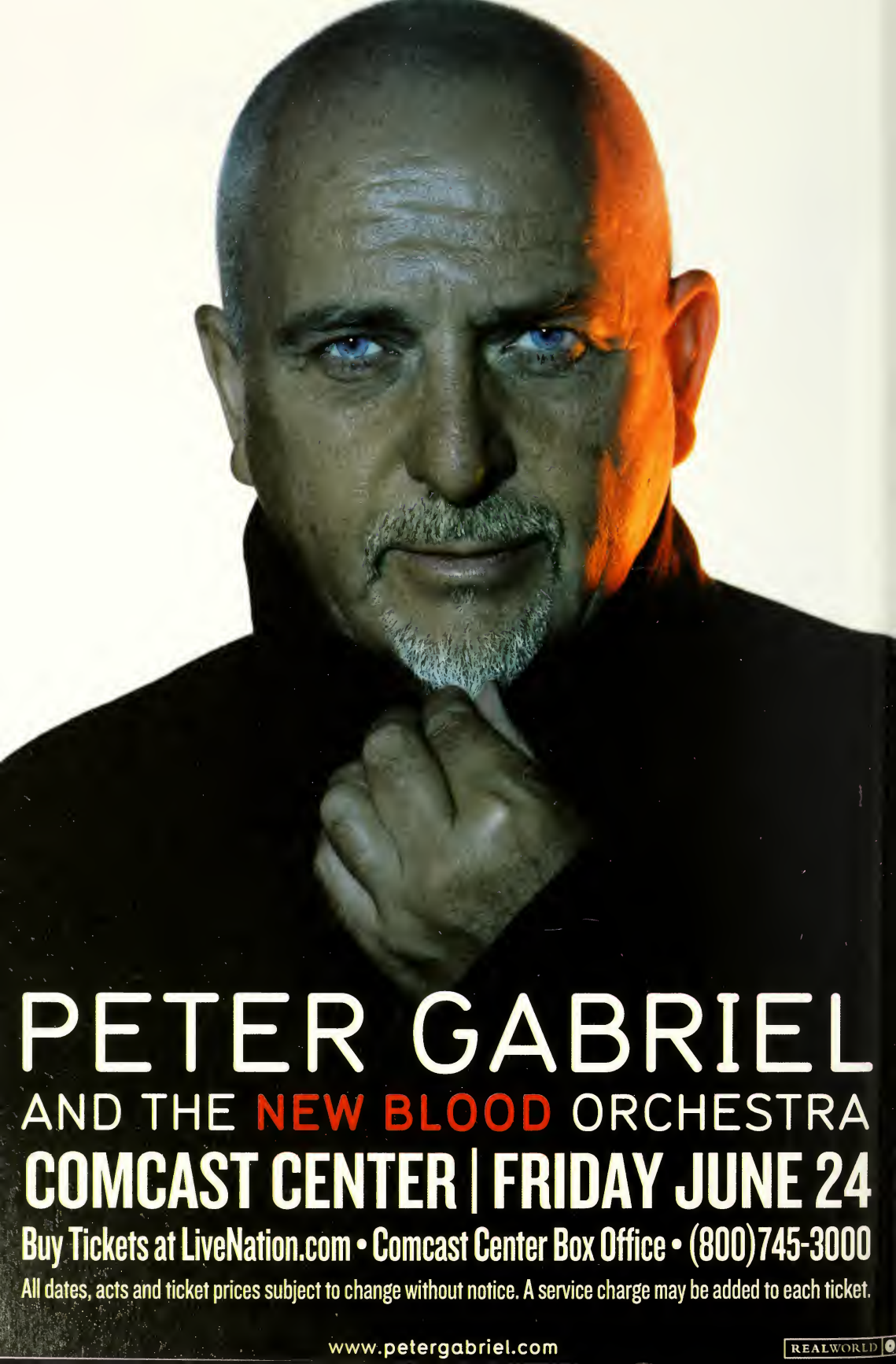
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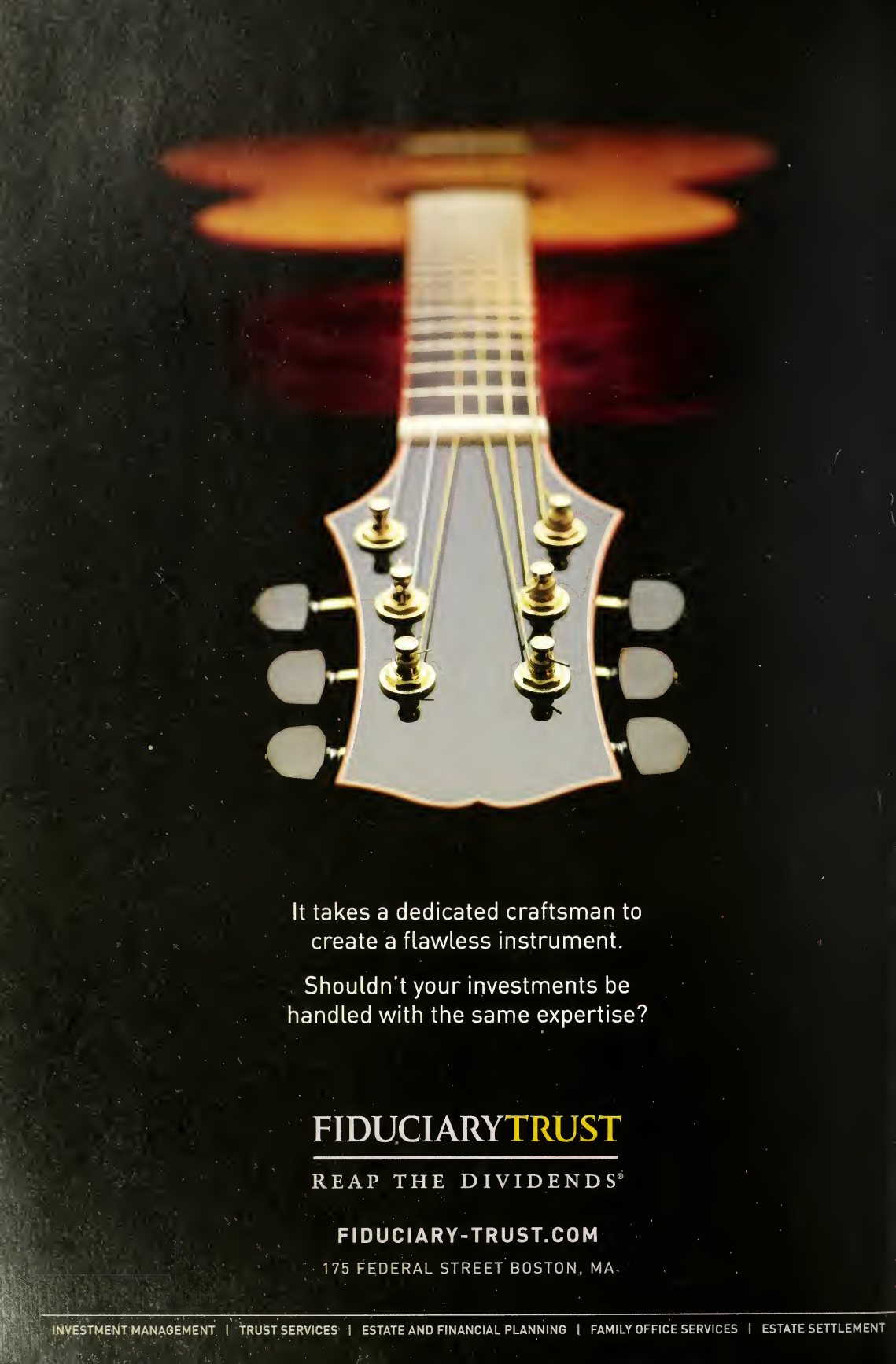
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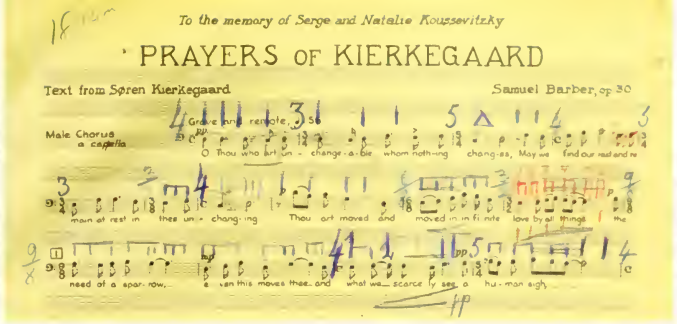


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

14 KEITH LOCKHART





Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen*, and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.



16 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn*, and the WWI drama *War Horse*, are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Concertmaster
Beranek Chair, fully funded in perpetuity

Alexander Velinzon
Assistant Concertmaster
Edward and Bertha C. Rose Chair, fully funded in perpetuity

Elita Kang
Assistant Concertmaster
Eunice and Julian Cohen Chair, fully funded in perpetuity

Bo Youp Hwang
Ikuko Mizuno+
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

second violins

Vyacheslav Uritsky
Principal
Sheila Fiekowsky
Ronald Knudsen
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

violas

Cathy Basrak
Principal
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Rachel Fagerburg*
Kazuko Matsusaka+
Rebecca Gitter*
Lisa Suslowicz§

cellos

Martha Babcock
Principal
Helene and Norman L. Cahners Chair, fully funded in perpetuity

Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Déjardin*

basses

Lawrence Wolfe
Principal
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
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Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity

[position vacant]

piccolo

Cynthia Meyers

oboes

Keisuke Wakao
Principal
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Principal
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Principal
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Principal
Jonathan Menkis
Kevin Owen§
Jason Snider

trumpets

Thomas Rolfs
Principal
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity

Benjamin Wright
Thomas Siders
Michael Martin

trombones

Toby Oft
Principal
Stephen Lange

bass trombone

Douglas Yeo

tuba

Mike Roylance
Principal

timpani

Daniel Bauch

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
James Gwin
Drums

harp

Jessica Zhou

librarians

Marshall Burlingame
Principal
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

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+ on sabbatical leave

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ABOUT THE BOSTON POPS

"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top circle)

Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)

At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed

An illustration depicting patrons at a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts after the opening of Symphony Hall in 1900. (top)
Arthur Fiedler performing with the Boston Pops under John Williams for his final Opening Night concert as Boston Pops Conductor in 1993. (left)
Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008. (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



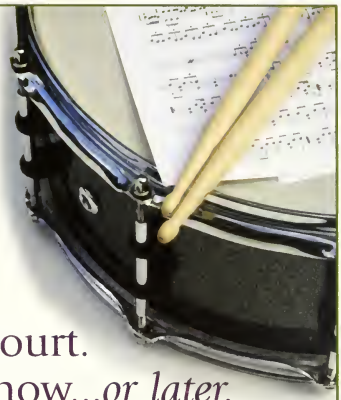
Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

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—HENRY DAVID THOREAU



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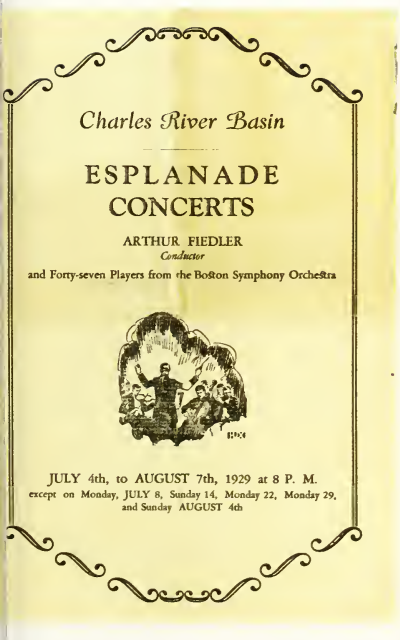
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inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)



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Liberty Fanfare — Williams

George M. Cohan Medley — arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—
Nelly Kelly, I Love You—You're a Grand Old Flag—
You Remind Me of My Mother—Harrigan—Yankee Doodle Dandy

American Salute — Gould

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My
Time—But Not for Me—I Got Rhythm (reprise)

Overture to *Babes in Arms* — Rodgers/Hart-Troob

America — Simon-Morley

God Bless America — Berlin-Hatfield
RENESE KING, vocalist

INTERMISSION

Giggling Rapids, from *The River* — Ellington

A Tribute to Benny Goodman

Benny Goodman Medley — arr. Knight
Poor Butterfly—The Man I Love—Don't Be That Way
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Sing, Sing, Sing — Prima/Goodman-Hyman
THOMAS MARTIN, clarinet

Unforgettable — Gordon-Morley

Presenting
A Tribute to Louis Armstrong
BYRON STRIPLING, trumpets/vocals
Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

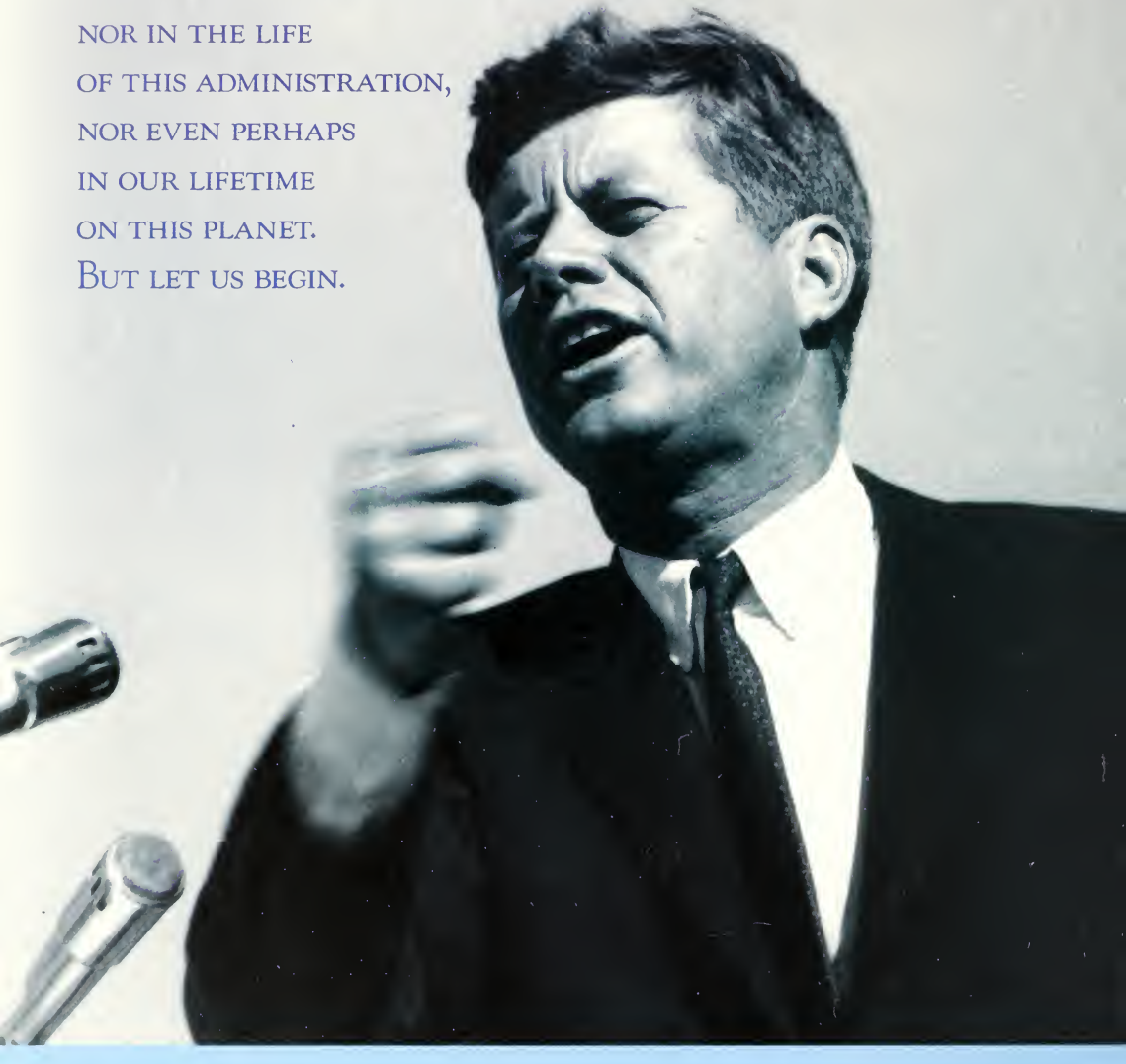
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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present (June 14): Navy League of the U.S.-Mass Bay Council; United States Psychiatric Rehabilitation Association; Friends of St. Peter's Community; Brooksby Village; Regina Margherita Lodge; (June 15): Wacky Women Wanderers; KSP Financial; W.R. Grace & Company; Harvard Macy Institute; Tri-County Technical College

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NOR WILL IT BE FINISHED
IN THE FIRST ONE THOUSAND DAYS,
NOR IN THE LIFE
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Thursday evening, June 16, 2011, at 8

STEVEN REINEKE conducting

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AMERICAN SONGBOOK

Overture to *Gypsy*	Styne-Russell Bennett
Selections from *Carmen*	Bizet
Prelude to Act I, from Suite No. 1	
Aragonaise, from Suite No. 1	
Habanera, from Suite No. 2	
Les Toréadors, from Suite No. 1	

Presenting
"BROADWAY DIVAS"
STEPHANIE J. BLOCK and JULIA MURNEY

Introduction and All That Jazz, from *Chicago*	Kander/Ebb-McKibbins
Don't Rain on My Parade, from *Funny Girl*	Styne/Merrill
Back to Before, from *Ragtime*	Flaherty/Ahrens
Think of Me, from *The Phantom of the Opera*	Lloyd Webber/Hart/Stilgoe-Cullen
Ring Them Bells	Kander/Ebb-McKibbins
Conga	Garcia-Reineke

INTERMISSION

I Hear a Symphony: Symphonic Sounds of Diana Ross	arr. Reineke
No More Tears (Enough is Enough)	Jabara/Roberts-Barton
My Heart Will Go On, from *Titanic*	Horner/Jennings-Reineke
Diva's Lament, from *Spamalot*	DuPruz/Edle-Firth
Over the Rainbow, from *The Wizard of Oz*	Arlen/Harburg-Henderson-Lieb
Tamara Smirnova, violin	
Popular, from *Wicked*	Schwartz-Brohn
Defying Gravity, from *Wicked*	Schwartz-Fleischer
For Good, from *Wicked*	Schwartz- Zito

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Sunday, August 28, 2011

Beethoven, The Beatles, FDR, and Your Brain

Join acclaimed professors from Columbia, Brown and Vanderbilt for three stimulating presentations in Ozawa Hall. Then join conductor Lorin Maazel as he leads the Boston Symphony Orchestra in its perennial Tanglewood finale: Beethoven's Ninth Symphony.

EVENT SCHEDULE *for* AUGUST 28, 2011

• LECTURES TAKE PLACE IN OZAWA HALL •

8:30 am	*Check in*
9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

GENERAL REGISTRATION:

$149

Advance purchase required

Each registration includes all three professor presentations and one complimentary lawn admission to the Shed concert. (Route 183, West Street, Lenox, MA)*

FDR and the Path to WWII: What We Know Now That We Didn't Know Then

Richard M. Pious • Columbia University

On December 7, 1941, the Japanese bombed Pearl Harbor; four days later Germany and Italy also declared war on the U.S. Yet America's involvement in World War II had been predetermined as early as May of 1940 when FDR circumvented an isolationist Congress by making a secret deal with Winston Churchill and the British.

Where Are My Keys? Understanding How Memory Works

John J. Stein • Brown University

Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

The Beatles and Beethoven: Hearing the Connection

Michael Alec Rose • Vanderbilt University

The finale of Beethoven's Ninth Symphony and the Beatles song "Hey Jude" share compelling connections. The scope of each work is unprecedented: a vast choral movement and a seven-minute song were both radical departures for symphonic music and rock 'n' roll, respectively. But it's the singular spiritual message shared by these pieces which truly binds them together across historical time and stylistic distance.

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After the lectures, enjoy the Tanglewood Lawn Experience:

BOSTON SYMPHONY ORCHESTRA

BEETHOVEN Symphony No. 9

Lorin Maazel, conductor
Joyce El-Khoury, soprano
Margaret Gawrysiak, mezzo-soprano
Garrett Sorenson, tenor
Eric Owens, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor

*One Day University lawn admissions have no dollar value and may not be used to upgrade for a ticket inside the Shed.
All One Day University lecture ticket holders are eligible for a 10% discount on 8/28 Shed tickets purchased in advance of the concert.
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Friday evening, June 17, 2011, at 8

STEVEN REINEKE conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICAN SONGBOOK

Overture to *Gypsy*	Styne-Russell Bennett
Selections from *Carmen*	Bizet
Prelude to Act I, from Suite No. 1	
Aragonaise, from Suite No. 1	
Habanera, from Suite No. 2	
Les Toréadors, from Suite No. 1	

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Tamara Smirnova, violin	
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Among Those Present: Agassiz Village; Quashnet Elementary School Band, Strings, and Chorus; West Concord Union Church; Washington High School; Raytheon

ABOUT GOSPEL NIGHT AT POPS

In the early 1990s, Kenneth Haas (1943-2001), former Managing Director of the Boston Symphony, and Vondal M. Taylor, Esq. (1954-1995), former Boston Symphony Overseer, conceived a new idea for Boston Pops programming. They knew they wanted something that had not been traditionally done by the Pops, and they also wanted to develop new Pops patrons. Through their efforts, in 1993, Gospel Night at the Pops was born and in 2011 marks its nineteenth year.

They could have hardly imagined Gospel Night's continuance to this day. Above all, they could only have hoped for the now-realized effect that the program has had on the Pops organization, the choir and orchestra, and the audiences that attend the concert annually.

Thank you, gentlemen [Taylor and Haas], for this gift called "Gospel Night." This year, we've done what all major movements have done when they want to continue to "grow" their causes; we've added a youth component in the program. With young people being introduced to the process and involved, both "Gospel Night" and the Pops are here to stay.

In such a convergence of the worlds of choirs and orchestra are differing musical and spiritual points of view. The orchestra players must play every note, rhythm, expression, tempo, and phrasing with their normal precision. The singers must similarly maintain all of their musical precision, while fulfilling vigorously, the *requirements* for the delivery of each song: the intended elements of praise, testimony, and prayer. Elements of *Praise* to God, *Testimony* to humankind, and *Prayer* for development, of self and humanity distinguish Gospel Night from a concert. For many on stage and in the audience, these elements transform Symphony Hall into a sanctuary—a place of ministry.



Added to this year's program are two sisters, Oladunni Olapido (age 12) and Olayeni Oladipo (age 10), students at the Park School in Brookline, and a remarkable choral group, The Voices of Renaissance, comprising 125 second- to sixth-grade students at the Boston Renaissance Charter Public School in Hyde Park. Both the Oladipo Sisters and The Voices of Renaissance are superlative in their own ways as artists and students. They each have recordings and remain in high demand for appearances. Thus Gospel Night 2011, with the young people contributing new and youthful luster and the adult choir providing the polish of experience, promises to be a gem of a performance and an event to remember.

What Is "Gospel" Music?

Many songs that foster empowerment and promote spirituality—even in the midst of human bondage or strife—are the raw ingredients and products of what is known as gospel music. The term "gospel"—also called "spiritual"—expresses deep emotion within the guiding principles of faith as influenced by ancient African and Christian heritages. The word itself generally refers to the Biblical passages called "gospels" that refer to the vicissitudes of life and salvation. In order to reach the widest possible audience, there are no "style" restrictions on gospel music; only the thematic content remains constant. Coming out of an oral tradition, gospel music typically utilizes a great deal of repetition. This is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read the opportunity to participate in worship. Over the centuries gospel music has ministered to the downtrodden and disenfranchised. To sing about a God who comes in the nick of time to deliver his people from uncomfortable circumstances is a consistent theme that has been at the core of gospel music.



Charles Floyd has led "Gospel Night at Pops" since 1994 (above)

Gospel music has played—and continues to play—an important inspirational role throughout African-American history. It has not been practiced exclusively at church, but in everyday tasks. Regardless of people's religious affiliation or the nature of the tasks they are performing, gospel has been helpful, from its beginning, in everything from managing faith walks to completing mundane work.

Bro. Dennis L. Slaughter, *D.L.P.*
Artistic Director
Boston Pops Gospel Choir

"It's amazing to realize a **DREAM** this early in my life."

— Gregory Groover, age 16
2010 winner



DEFINING MOMENTS

Music has the power to transform young lives. We congratulate the 2010 Young Artist Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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Gregory performing with the Boston Pops, May 26, 2010

2010 YOUNG ARTIST COMPETITION WINNERS



LaWanda Hector
Roland Hayes School



Annie Osborn, Ian Haines, Christopher Nguyen, Sherry Wu
Boston Latin School



Muhan Zhang
Boston Latin School



Nicolas Perez, Gregory Groover, Jr., Max Ridley, Gustavo Hernandez
Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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Saturday evening, June 18, 2011, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GOSPEL NIGHT

Jubilee 350 — Williams
Written for the 350th anniversary of the City of Boston

War March of the Priests from *Athalia* — Mendelssohn

Meditation from *Thaïs* — Massenet
Tamara Smirnova, violin

Prelude and Parade of the Charioteers from *Ben-Hur* — Rózsa

INTERMISSION

Deep River/Ride On, King Jesus — trad.-Floyd
CHRISTINA DEVAUGHN, soprano

Presenting

THE VOICES OF RENAISSANCE
Evelyn Lee-Jones, Director
James G. Connor, Artistic Director
Dr. Roger F. Harris, Superintendent and CEO

Stay In The Race — Connor-arr. Lee-Jones

Be Righteous — Olaitan Oladipo-Mwangi-Floyd
Now I'm Free — Olamide Oladipo-Mwangi-Floyd
OLADUNNI AND OLAYENI OLADIPO, soloists

He Reigns Forever (We Sing Praises) — Carpenter/Cymbala-arr. Lee-Jones

INTERMISSION

Presenting

THE BOSTON POPS GOSPEL CHOIR

Brother Dennis L. Slaughter, Artistic Director | Norris V. Welch, Choir Manager
Jerome Kyles, piano/organ | Dennis Montgomery III, piano/organ
Sean Skeete, drums | Kavan Wayne Pittman, bass guitar

Jesus Reigns — Hairston-Floyd
SHEDRICK GAVIN, tenor

It Shall Be Done — Coley-Floyd
AYEESHA LANE, soprano

Safe In The Arms of Jesus — Hawkins-Floyd
JAMES CONNOR, tenor

Cry On — Hawkins-Floyd
IDA KAMRARA, soprano, and SAMUEL MOSCOSO, tenor
with CAROLYN SAXON, SOPHIA PASCUAL,
LAURA LAPOINTE, and DANIEL OMPHROY

Lift Him Up — Walker-Floyd
SHARON MOLDEN, alto



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Among Those Present: Friends of the Choir; Great Escapes; Friendly Circle; Salem High School Music Department; Door 2 Door by SCM; MIT Activities Committee

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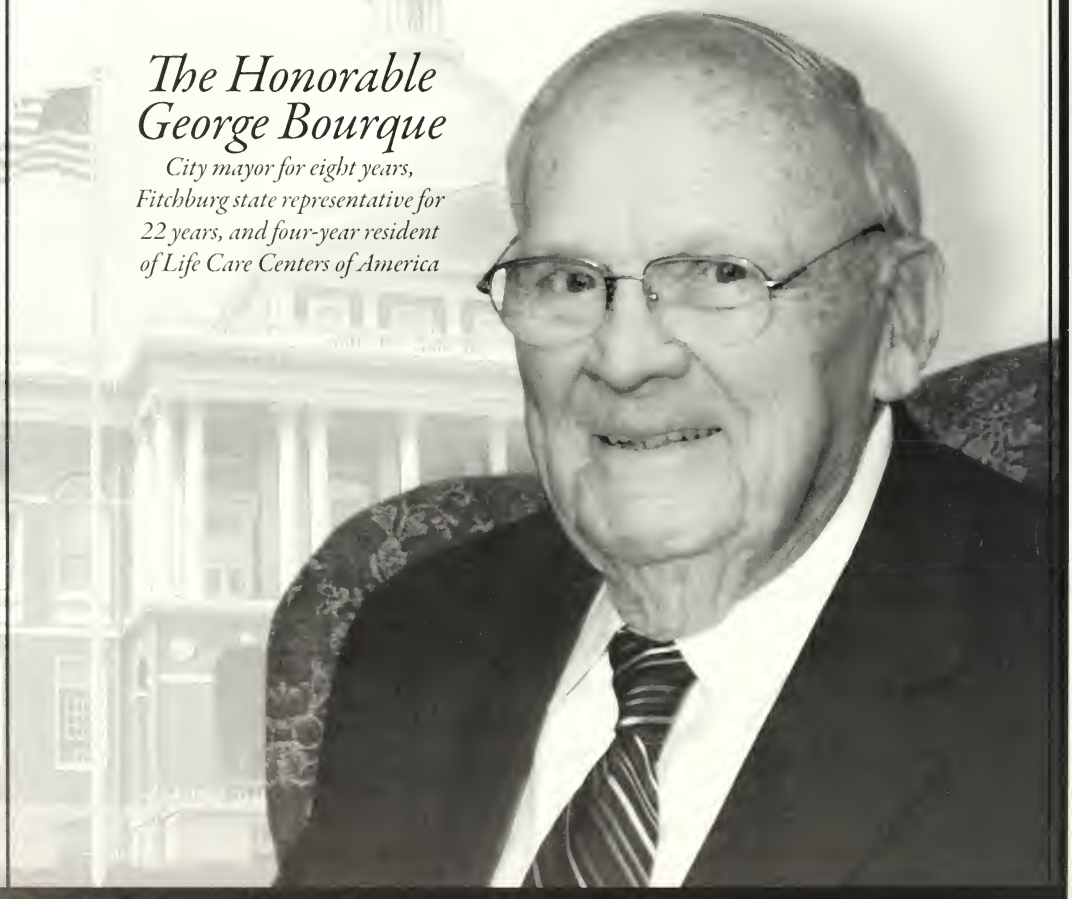
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THOMAS WILKINS

Thomas Wilkins is music director of the Omaha Symphony, a position he has held since 2005. He is also principal guest conductor of the Hollywood Bowl Orchestra and holds the Germeshausen Family and Youth Concerts Conductor chair with the Boston Symphony Orchestra. He was previously resident conductor of the Detroit Symphony as well as the Florida Orchestra (Tampa Bay) and associate conductor of the Richmond Symphony (Virginia). Dedicated to promoting a lifelong enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. For his significant contribution to the children of Tampa Bay, the Pinellas County Music Educators Association named him 1998 Friend of the Arts, and the Hillsborough County Elementary Music Educators recognized him as 1998 Music Educator of the Year. In the 2007-08 season, the Detroit Symphony Orchestra awarded Mr. Wilkins the Classical Roots Musical Achievement Award. He has led orchestras throughout the United States, including the Dallas Symphony, Cleveland Orchestra, Buffalo Philharmonic, Houston Symphony, Baltimore Symphony, and the National Symphony in Washington, D.C. He is also a frequent guest with the New Jersey Symphony, Indianapolis Symphony, San Diego Symphony, and the Philadelphia Orchestra. Recent debuts include appearances with the Rochester (NY) Philharmonic, the Utah Symphony, and the Boston Symphony, where he has previously led Youth and Family Concerts. This week he makes his debut with the Boston Pops Orchestra. Future engagements include appearances with the symphonies of Atlanta, Indianapolis, Dallas, San Diego, and New Jersey. Thomas Wilkins also serves as a director at large for the Greater Omaha Chamber of Commerce, and has served on the board of directors of such organizations as the Center Against Spouse Abuse in Tampa Bay, as well as the Museum of Fine Arts and the Academy Preparatory Center for Education, both in St. Petersburg. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund. A native of Norfolk, Virginia, he holds degrees from the Shenandoah Conservatory of Music and the New England Conservatory of Music. He and his wife Sheri-Lee reside in Omaha with their twin daughters, Erica and Nicole.



J. Discher

RENESE KING



Since her "debut" solo performance of the Lord's Prayer at the age of two, accompanied by the percussive clanking and hissing of ancient heating ducts in a basement church school room, Renese King has brought her array of musical talents from spiritual and gospel singing at the church podium to timpani playing on the Carnegie Hall stage. Recognized regionally as a talented instrumentalist, choral director, and arranger, she has appeared throughout the east coast and internationally as an accompanist, vocalist, and percussionist with a number of Massachusetts-based choral and orchestral ensembles. But it is her soulful and moving voice that has piqued growing national attention. Ms. King has made featured and guest solo appearances in several concerts, national television broadcasts, a national tour, as well as the CD *Sleigh Ride* with the Boston Pops Orchestra and the Tanglewood Festival Chorus. She has been featured in her own arrangements for gospel chorus, orchestra, and voice with Jennifer Holliday, and with such ensembles as the Boston Pops, Utah Symphony, Melrose Symphony, Thayer Symphony, Merrimack Philharmonic, New England Orchestra, Hillyer Festival Orchestra, Berklee College of Music's Reverence Gospel Ensemble, New England Conservatory's Millennium Choir, and many other ensembles in the New England area. Her voice is featured on the soundtrack of award-winning director Stanley Nelson's documentary film *Freedom Riders*, which recently aired on the PBS series *American Experience*. Ms. King holds a position in student affairs at Berklee College of Music, is Choral Director at the Waymark Seventh Day Adventist Church in Dorchester, and Director of the Re-Union Choir and Associate Director of Music at Boston's historic Union United Methodist Church. She is committed to the unifying and uplifting message at the heart of gospel music.



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THOMAS MARTIN

Thirty-nine years ago an eleven-year-old boy heard Benny Goodman play the clarinet and he knew instantly it was the musical instrument for him. Later that year the same boy watched "Evening at Pops" on television and decided he would be the principal clarinetist of the Boston Pops…



ael J. Lutch

Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional music career as a clarinetist, saxophonist, and flutist at age thirteen, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's Clarinet Concerto at Tanglewood in 1998 was highly praised, and he played that work again at Tanglewood in 2008 as part of that summer's Carter Centenary Celebration. He gave the American premiere of Carter's *Poems of Louis Zukofsky* with soprano Lucy Shelton as part of the 2009 Festival of Contemporary Music at Tanglewood, and he appeared as soloist



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with the Boston Symphony Orchestra in August 2010 performing Leonard Bernstein's *Prelude, Fugue, and Riffs* for clarinet and jazz ensemble with Robert Spano conducting. In May 2010 he performed with the Hawthorne String Quartet at the Prague Spring Music Festival, where he also gave the premiere of a new clarinet sonata composed for him by Sir André Previn, with the composer at the piano. His performances with the Boston Pops include a 100th-anniversary tribute to Benny Goodman in June 2009.

BYRON STRIPLING

Artistic director of the Columbus Jazz Orchestra and leader of his own quartet, Byron Stripling has the ability to bring the audience into his music, in a style reminiscent of Louis Armstrong yet very much his own. Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, he has appeared as soloist with the Boston Pops, Cincinnati Pops, National Symphony and the symphony orchestras of Baltimore, Dallas, Detroit, Indianapolis, Pittsburgh, Seattle, St. Louis, Toronto, and Utah, as well as the Minnesota Orchestra and the American Jazz Philharmonic, among others. Mr. Stripling has performed frequently under the baton of Keith Lockhart, including a Boston Pops performance for PBS's *Evening at Pops*. He has also been a featured soloist at the Hollywood Bowl and performs at jazz festivals throughout the world. In addition to his work with the Columbus Jazz Orchestra and touring with his quartet, the current season brings performances with the Boston Pops and the symphony orchestras of Dayton, Detroit, Oregon, Toronto, and Vancouver, as well as the Florida Orchestra. An accomplished actor and singer, Byron Stripling was chosen, following a worldwide search, to star in the lead role of the Broadway-bound musical *Satchmo*. He had a memorable cameo performance in the television movie *The Young Indiana Jones Chronicles*, and his virtuoso playing and riotous comedic performance in the 42nd Street production of *From Second Avenue to Broadway* were critically acclaimed. On television he has been a soloist on the worldwide telecast of the Grammy Awards. Millions have heard his trumpet and voice on commercials; television theme music, including *20/20* and CNN; and movie soundtracks. Byron Stripling served as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band, and the GRP All Star Big Band. He enjoys conducting seminars and master classes at colleges, universities, conservatories, and high schools. He was educated at the Eastman School of Music in Rochester, New York, and the Interlochen Arts Academy in Interlochen, Michigan.

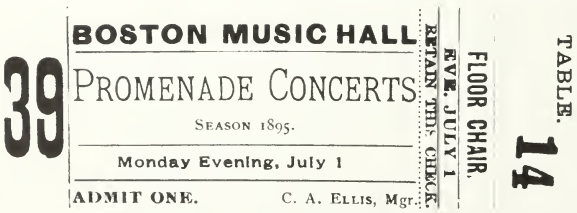


STEVEN REINEKE



Michael Tammaro

The 2010-11 season was Steven Reineke's second as music director of The New York Pops, which has extended his contract through the 2015-16 season. In addition to conducting the orchestra's annual Carnegie Hall concert series, Mr. Reineke leads concert tours, recordings, and nationwide telecasts, including the Macy's 4th of July Fireworks on NBC Television. New York's only permanent and professional symphonic pops orchestra, The New York Pops is the largest independent pops orchestra in the United States. In addition, Mr. Reineke serves as principal pops conductor of the Long Beach and Modesto symphony orchestras and he retains the title of associate conductor of the Cincinnati Pops Orchestra, where for fifteen years he served as a composer, arranger (more than one hundred orchestral arrangements), and conducting protégé of the late celebrated pops conductor Erich Kunzel. Recent guest conducting appearances have taken him to the orchestras of Houston, Toronto, Detroit, Indianapolis, Baltimore, Vancouver, and Edmonton, as well as the National Symphony (Washington, D.C.). Steven Reineke made his Boston Pops and Philadelphia Orchestra debuts in 2009 and appeared twice with the Philadelphia Orchestra in 2010. He made his Hollywood Bowl debut in 2007 with entertainer Wayne Brady and returned to the Hollywood Bowl in 2008 to conduct the Los Angeles Philharmonic. In addition, Mr. Reineke conducted, arranged, and orchestrated the music for Mr. Brady's orchestral show, and played the same role in his collaboration with rock legend Peter Frampton. Mr. Reineke's arrangements have been performed worldwide, and can be heard on numerous Cincinnati Pops Orchestra recordings (Telarc). His own compositions, including *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat*, are performed frequently in North America. In August 2008 the Sun Valley Summer Symphony premiered his *Sun Valley Festival Fanfare* to mark the opening of the orchestra's new pavilion. In 2005 his *Festival Te Deum* and *Swan's Island Sojourn* were performed by the Cincinnati Symphony and Cincinnati Pops, respectively. His numerous wind ensemble compositions, published by the C.L. Barnhouse Company, are performed by concert bands around the world. A native of Ohio, Steven Reineke earned bachelor of music degrees with honors in both trumpet performance and music composition at Miami University of Ohio. He currently resides in New York City.



STEPHANIE J. BLOCK

Stephanie J. Block's most recent Broadway smash was *9 to 5*, working alongside Dolly Parton and Allison Janney. Before that, she was starring as Elphaba in the Broadway company of *Wicked*.



Audiences may also recognize her for her portrayal of Grace O'Malley in *The Pirate Queen*, and as Liza Minnelli opposite Hugh Jackman in *The Boy From Oz*. Stephanie also starred in the first national touring company of *Wicked* as Elphaba, for which she won the 2006 Helen Hayes Award for Outstanding Actress. She has sung with the Utah Symphony, Columbus Symphony, Charlotte Symphony, and Cleveland Pops, among many others. This evening she is soloist with the Boston Pops Orchestra for the first time. Some of her regional credits include *They're Playing Our Song* (opposite Jason Alexander), *Funny Girl*, *Crazy For You* (L.A. Ovation Award nominee), *Oliver* (Critics Award, Best Actress), *South Pacific*, *Will Rogers Follies*, and the world premiere of *Wicked*. Her voice can be heard on a number of cast recordings and commercial jingles, as well as her solo album *This Place I Know*. Visit stephaniejblock.com for more information.

JULIA MURNEY

Making her Boston Pops debut this week, Julia Murney last appeared on Broadway as Elphaba in *Wicked* after playing the role on the national tour, for which she received an Acclaim Award.



Other New York credits include *Lennon*, Andrew Lippa's *The Wild Party* (Drama Desk nomination), *The Vagina Monologues*, *A Class Act*, *Saved*, *Crimes of the Heart*, *First Lady Suite*, and *Time and Again* (Lucille Lortel nomination). She has been seen regionally all over the United States—at Signature, Williamstown, Reprise!LA, Sacramento Music Circus, NCT, Lyric, Rubicon, and Goodspeed, to name a few—and has performed in concert at Joe's Pub, Feinstein's, the Kennedy Center, Caramoor, Town Hall, and Birdland, as well as with Peter Nero and the Philly Pops and Steven Reineke and the Cincinnati Pops. Among her television credits are *30 Rock*, *Sex and the City*, *Ed*, *NYPD Blue*, all three *Law and Orders*, and "about a gazillion" voiceovers. A Syracuse University graduate, she has made many recordings, including the original cast albums of *The Wild Party* and *A Class Act*, the Grammy-nominated Actor's Fund Benefit of *Hair*, and her first solo album, *I'm Not Waiting*, which is available on Sh-K-Boom records, iTunes, and at juliamurney.com.

CHARLES FLOYD



Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for seventeen years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. In July 2005 he conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

THE OLADIPO SISTERS

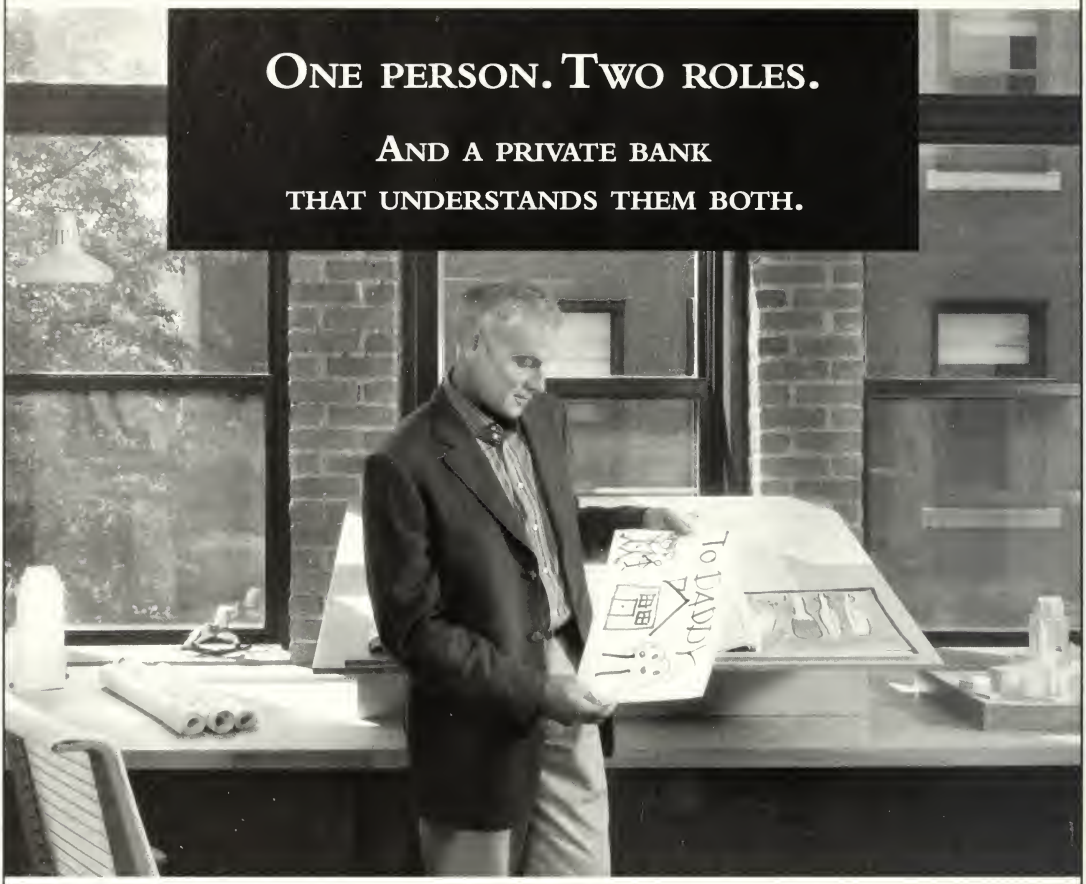
The Oladipo Sisters are five gifted siblings based in Canton, Massachusetts. Born to music-loving parents, the sisters were introduced to different genres of music from an early age, an exposure that fueled a true passion. Led by Oladunni Oladipo, who is also a solo artist, the Oladipo Sisters have released their debut album, *The Mighty One*, featuring contemporary gospel/inspirational songs written by the sisters. Its uplifting lyrics and upbeat sound have captivated listeners across the United States, Europe, and Africa.



At twelve years of age, singer/songwriter/pianist/gospel recording artist Oladunni Oladipo displayed her talent at an early age when she sang Mariah Carey's "Can't Take That Away" at age three and landed her first public solo performance at age five with the song "Great Big Stars." Since launching her professional career at the 2007 Gospel Night at Pops, she has sung with the Boston Pops many times, including a performance at the 2009 Fourth of July Concert on the Esplanade. She has performed the national anthem numerous times at the Massachusetts State House for inaugural and commemorative ceremonies. Boston sports fans have heard her performing for the Boston Cannons, Boston Celtics, and at Fenway Park for the Boston Red Sox. Oladunni has been featured at galas and charitable events for Children's Hospital, Newton-Wellesley Hospital, American Heart Association, 9/11 Commission, and Jeffrey Coombs Memorial Foundation. She has also performed at the ULEM Awards Gala, Partnership Inc. 2nd Annual New Day Gala, Greater Boston Chamber of Commerce Annual Meeting, and the 15th Annual Rosoff Awards. Oladunni has appeared on the Fox 25 Morning Show, WBZ Channel 4, WHDH *Urban Update*, Touch 106.1 FM Radio, The Cinzi Lanvin Show, and NPR's *Here and Now* with Robin Young. She has been profiled in the Patriot Ledger and the Boston Globe. Oladunni loves to cook, enjoys soccer and basketball, and hopes to perform with her sister at the White House!

Known as the soprano of the Oladipo Sisters, Olayeni Oladipo began singing actively at age five when she joined Janice Allen's Inspirational Freedom Choir. After two years, she joined the Boston Children's Chorus, soon becoming one of the youngest members of the upper level choir. Now ten years old, Olayeni has performed duets with her sister, Oladunni, on WHDH *Urban Update*, Touch 106.1 FM Radio, NPR's *Here and Now* with Robin Young, and at the WSHC International Gospel Concert, where she was invited with her sister to appear on Dr. Bobby Jones's Gospel show on BET. Olayeni has co-written a number of inspirational songs, including "Obey Your God," which is featured on the Oladipo Sisters' debut album, *The Mighty One*. In her spare time Olayeni enjoys writing and developing with Oladunni her kids magazine *Funtastic*, slated for online release. Olayeni plays basketball and lacrosse, and passionately plays the piano at 6:30 a.m. every day. Self-taught on her sewing machine, Olayeni has developed a strong flair for fashion design and sewing.

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GOSPEL NIGHT SOLOISTS

Long before his student career at Berklee College of Music, **James Connor**, aka "Artist J Connor," was no stranger to the stage, having performed for audiences all over the U.S. and Australia, Japan, and Russia. His smooth voice and ability to tell a story through a song is what will move you. His command of the stage and soulful embellishments set him up to be in the category of artists such as Marvin Gaye or John Legend. James, who has performed with many great musical artists, is currently in the studio working on his first album and teaching music full-time at the Boston Renaissance Charter Public School.

Soprano **Christina E. DeVaughn**, a native of Boston and member of the Concord Baptist Church, holds a master's degree in opera performance from The Boston Conservatory under The Boston Conservatory Music Division Scholarship. She earned her bachelor's degree in music from UMass Boston, where she received the Benjamin S. Carson Scholarship Award and the Joan C. Higgins Prize in the Arts. She has performed with Chautauqua (NY) Opera, Mobile (AL) Opera, Boston Lyric Opera, the Cambridge Lieder and Opera Company, the Orchestra of Indian Hill, the Key West Symphony Orchestra, the Pine Valley Symphony, Chorus pro Musica, and the Cantata Singers.

Shedrick M. Gavin was born in Tampa and raised in Bradenton, Florida. After coming to Boston as a student in 1999, he fell in love with the city and decided to stay. He was a soloist for the Voices of Imani, the gospel choir at Boston College. He sang "We Need the Lord" on BC's first gospel choir CD, in addition to "The Only Hope" and the "Hope" remix. He also recorded an R&B single, "The Cold Don't Last Forever" (sic), which is about his struggle with mental illness and his experience as a homeless man.

Ida Kamrara, who has been a featured vocalist at both Gospel Night at Pops and Holiday Pops, can be heard on Just 4 Praize's CD, *Joy Divine*. She performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes's *Black Nativity*. She has appeared on local and national television and was honored to be selected to sing at Gospel Music Workshop of America's New Artist Showcase. Her desire is to touch hearts with her voice. She is grateful to her family, and to Charles Floyd and Dr. Dennis Slaughter for being supportive of her musical journey. And THANK YOU, Norris!!!

Ayeesha Lane has been singing since the age of eight, only at the encouragement of her grandmother Lorena. Since the early '80s she has attended the historic Myrtle Baptist Church in West Newton, Massachusetts, where she currently serves as a worship leader. She is also a member of one of Boston's premier gospel ensembles, Living Water, which is currently working on its sophomore project due to be released in spring 2012. A member of the Boston Pops Gospel Choir since 1993, Ayeesha currently works as a consultant with Third Sector New England.

Laura Lapointe has been inspired by the power of gospel music since age thirteen. She participated in the gospel choir at New York University, where she earned a BFA in acting, has sung with several gospel choirs in the Boston area, and has provided back-up vocals for various artists. Having completed a Master of Divinity at Andover Newton Theological School, she has done

work in urban schools and prisons. Recently she has also taught public speaking courses and worked as a mediator and communication consultant. Since first participating in Gospel Night, it has consistently been her favorite evening of the year. Her greatest hope is to inspire others to learn to see themselves as God sees them.

Ray Martin has been a member of the Boston Pops Gospel Choir for the last six years. A native Bostonian, he resides in Hyde Park with his wife and two children. He is a member of The Good Shepherd Church of God in Christ in Roxbury, Massachusetts, under the leadership of Dr. Samuel Byron Hogan Sr., Bishop Elect. He enjoys singing with the Pops and the diverse group of singers. He has recorded with various ensembles around the country and was featured on several television programs.

Sharon Molden has been with the Boston Pops Gospel Choir since its inception in 1993 and has been featured each year as one of its soloists, including the 1996 concert with Edwin Hawkins. A native of Dallas, Texas, Sharon grew up singing gospel music in her home church and throughout Texas Northeast. Sharon sings in numerous choirs throughout New England, and can be heard in numerous venues with the Boston Community Choir, Joyful Voices of Inspiration Choir, Messiah Baptist Church, and other local groups. A 37-year career federal civil servant, Sharon works as a Civil Rights Specialist for the U.S. Environmental Protection Agency

Singer/actor/writer Samuel Moscoso has been featured in film, television, radio, and theater, and has toured internationally. Highlights include appearances with Daryl Coley, Marvin Winan, Oleta Adams, Mariah Carey, Richard Smallwood, and Maestro John Williams. Samuel has performed for Pope John Paul II in Rome and was featured at the memorial service for Senator Edward Kennedy. He is thrilled to be returning to the Gospel Night stage and to be working again with the incredible Maestro Charles Floyd.

Daniel Omphroy has been actively singing since age sixteen and has won numerous awards, talent shows, and scholarships. In 2008 he was given the chance to study abroad at London's Royal College of Music. He attended Boston University, where he earned a bachelor's degree in music vocal performance in 2010, and was a soloist with Inner Strength Gospel Choir. He has also sung the national anthem numerous times at both Boston University's Agganis Arena and at the T.D. Bank Garden. He is currently a member of the professional touring band East Coast Soul with choir members Eron Anthony and Sophia Pascual.

Sophia Pascual is grateful and ecstatic to make her second appearance on Gospel Night as a soloist. Born in Somerville, New Jersey, Sophia is a senior at Boston University, where she has been an active member of the Inner Strength Gospel Choir under the direction of Herbert S. Jones. She is a back-up vocalist and a proud member of the East Coast Soul band that performs in Boston and beyond. Without the unending support and inspiration from her family, friends, and choir directors, she would not be where she is right now. She is honored to have this opportunity to minister through music and deliver a message of hope, faith, joy, and love for God, her Creator.

Soprano Carolyn Saxon has numerous credits on Broadway, national tours, and on New York stages, including *The Civil War, Bring In Da Noise, Bring In Da Funk, Hair, Purlie, Can-Can, Linda*

Eder: The Christmas Concert, and *Timmy the Great*. She can be seen in the Woody Allen films *Sweet and Lowdown*, *Small Time Crooks*, and *Curse of the Jade Scorpion*. Regional appearances include North Shore Music Theatre, Connecticut Repertory, Papermill Playhouse, Studio Arena Theatre, Actors Theatre of Louisville, Weston Playhouse, Forestburgh Playhouse, Artpark, and MusicalFare. She has also appeared at Carnegie Hall, and with the Indianapolis Symphony and Boston Community Choir. Love to Jamie and thanks be to God!

THE VOICES OF RENAISSANCE

EVELYN D. LEE-JONES, DIRECTOR



The Voices of Renaissance, a chorus of 125 students *and* teachers, was formed in fall 1999, at the request of the Superintendent and CEO of the Boston Renaissance Charter Public School, Dr. Roger F. Harris. The mission of the chorus is to convey positive messages and inspiration to people of all ages through the performance of vocal music. Under the direction of Ms. Evelyn Lee-Jones (Director of Visual and Performing Arts) and Mr. James Connor (Artistic Director), these talented musicians maintain good grades; attend 7:25 a.m. rehearsals during the school week; and serve as ambassadors for the school and role models for their peers. The Voices of Renaissance infrastructure also includes a mentoring program: The Young Kings (tenor section) and The First Ladies of Renaissance (soprano and alto sections). In December 1999 the chorus made its debut at a reception held at the Boston Park Plaza Hotel for Hillary Clinton. Since then the chorus has performed at the Wang Center, Schubert Theater, Massachusetts State House, Fenway Park, Northeastern University, Faneuil Hall, Timberland Headquarters, for the Boston Public Library Foundation, the YWCA Leadership Conference, National Grant Makers Association, MFS Investment Management, Boston's Mayoral Inaugural, former Massachusetts Governors Jane Swift and Mitt Romney, Zeta Phi Beta Sorority, Inc., National Conference for Community and Justice, Microsoft Cooperation, American Cancer Society, South African Soweto Gospel Choir, Boston Celtics, and Reebok International Humanitarian Awards Conference. In addition, the chorus has performed in cities around the country, at col-

leges, and at public schools. The Voices of Renaissance sang for the youth symposiums at Wheelock College with special guest Archbishop Desmond Tutu (2009) and Hill Harper (2011), and was featured on WBZ-TV's Sunday morning show with Liz Walker. Recently, The Voices of Renaissance performed twice at the Harvard University Law School for the cast of HBO's series *The Wire*. The Young Kings performed in Philadelphia for the Coalition of Schools Educating Boys of Color Gathering of Leaders. This month The Voices of Renaissance will tour the New York city area.

A versatile musician and skillful educator from Montgomery, Alabama, **Ms. Evelyn Lee-Jones** received her bachelor's degree in music education with a concentration in voice and piano from Alabama A&M University and a master's degree from Simmons College with a concentration in teaching and leadership. She also studied extensively at The Boston Conservatory of Music. Before coming to the Boston Public Schools system, Ms. Lee-Jones directed choirs at the University of Massachusetts, Boston, and at Brandeis University. Former director of the Timilty Supreme Chorus (Timilty Middle School, Roxbury), Ms. Lee-Jones prepared the group for three performances for President Bill Clinton. For six years, Ms. Lee-Jones served as Director of Performing Arts at the Timilty Middle School; she also served as the Principal/Director of the middle school at the Boston Renaissance Charter Public School. In her current position as Director of Visual and Performing Arts at the Boston Renaissance Charter School, she directs The Voices of Renaissance and serves as artistic director of two mentoring groups, The Young Kings and The First Ladies of Renaissance. She is pursuing a doctorate degree in education with a concentration in urban school leadership at the University of Massachusetts.

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SOPRANOS

Niya Ahmad
Kiela Antoine
Breatney Barthelemy
Isabella Carrasco
Tamysha Carrasquillo
Leeandrah Carrion
Briiana Chery
Tajara Clark
Aiyana Cubias
Jasmyn Dore
Empress Fernandez
Carylin Fernandez
Nyah Garrett
Betsy Gott
Kiara Gunter
Lauryn Harris
Daliyah Hill
Malena Horne
Tasia Horne
Tamisha Husbands
Onyinye Ibekwe
Kaziah Innocent
Gabriela Inoa
Saraiya Jackson
Lakayla Jackson
Tauryn Jennings
Melina Johnson
Aariana Jones
Ishmael Khalea
Mikayla Leoney
Troi Lewis-Hoff
Brittney Lomax
Kaya Long
Erica Lopez
Sayraliz Manzanill
Mikaela Martin
Olivia Martin
Tesire McClain
Jaida McRae
Christina Medor
Hadassah Medor
Eliza Mojica
Tasia Molina
Aniyah Monteiro
Jenasia Nelson
Ariana Pena
Arianna Quirones
Dhanya Ramal-Whyte
Chionna Richardson
Giavanna Riley
Kiara Roman
Nathalia Sammey
Tori Sinkler
Tahlia Tah
Janah Teal
Vinou Val
Imani White
Octavia White
Keera Whyte
Amira Yahya
Alana Young

ALTOS

Jazzlyn Alvarez
Janasia Ashford
Ayla Baraka
Aaliyah Blackett
Diajah Blevins
Saphire Broxton
Kayla Campbell
Maji Chala
Tatiana Cubias
Simone Ellis
Samantha Espinal
Nyia Foster
Delynn Gilchrist
Jasmin Gomes
Dasjia Griham
Naomi Harris
Leana Hill
Cheyenne Isaac
Khalea Ishmael
Tiffany Jackson
Deja Jenkins
Kaliyan Lebore
Kyra Lendore

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Emaris Perello
Berniece Pevello
Jentasia Pierre
Ariana Pina
Asia Quiles
Anna Quiles
Sierra Ray
Essence Reed
Destiny Reed
Agneris Rivera-Castro
Thamira Santana
Jhiya Singh
Damya Stephen
Chynna Teixeira
Nathalia Tejeda-Colon
Janae Tribbett-Talley
Abrianna Vasquez
Khia White-Mack
Brianna Williams
Shiylin Williams

TENORS

Amari Allen
Jyel Ancrum
Quintin Bayas
Anthony Blackett
Nicholas Branch
Jalil Coleman
Evan Connor
Dashawn Daley
Mounirou Fassassi
Ahmed Fassassi
Rey Guity
Matthew Harris
Favour Igboenyesi
John Jackson
Dareus Jones
Eric Joseph
Jamani Larionne
Kymauri Lewis
Zachary Martins
Emmanuel Messele
Anthony Milligan
Jonathan Montano
Caley Moon
Derrick Obanor
Anthony Obanor
Nosa Osula
Clinton Osula
Rodney Owens
Marcus Parara
Alexander Quiles
Donell Rankins
Taalib Robinson
Keyshawn Sanders
Jordan Simmons
Kevin Simms
Geordy Valme
Sean Veale
Christopher Whyte
Desten Wright

THE BOSTON POPS GOSPEL CHOIR



The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the seventeenth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

THE BOSTON POPS GOSPEL CHOIR

SOPRANOS

Cheryl A. Ashley
Tonia W. Barlow
Mary E. Bennett
Pamela A. Bush
Betsy Clifford
Mernie Clifton
Maru Colbert
Joan Daluz
Christina E. DeVaughn
Janie Donovan
Anne Early
Barbara Piper Green
Karen Marie Green
Jacquelyn Heger
Patricia S. Hite
Beverly D. Johnson
Ida Kamrara
Lisa Kavanaugh
Zaida C. Lambe
Ayeesha M. Lane
Laura Lapointe
Lisa A. Lauterbach
Katie Leazott
Amina Michel-Lord
Ann Moritz
Cheryl Murray
Sandra Nelson
Daisy Owens
Phyllis L. Rawlins
Cora W. Reid
Doris M. Richardson
Barbara L. Roach
Michelle Lynne Sawtelle
Carolyn Saxon
Cassandra Monet Scarlett
Janet Simpson
Pamela J. St. Aimee
Cordelia Ware
Christine A. Williams
Jenerra Williams
Dawn Zapata

ALTOS

Nicole Rene Atchison
Diane J. Barry
Marcia Brathwaithe
Rose A. Brayboy
Suzanne Buell
Adrienne E. Campbell
Carol Casey
Carolina Chacin
Camilla Davis
Jean L. Davis
Mary Ann Donaldson
Andrea Foertsch
Pat Forbes
Elisa M. Gifford
Debra Grollman
Val Harris-Alleyne
Angela E. Hedley
Marcia Jackson
Berthia McCroey
Sharon L. Molden
Kimberly Oliver
Sophia Pascual
Kate Prescott
Heidi Reilly
Julia Rubin-Smith
Barbara Ryan
Samara Z. Tilkin
Beth C. Tortolani
Hope Tripp
Clare Turner
Eleanor Simmons Vaughn
Martha F. Vedrine
Rozita L. Waltower
Phil Waters
H. Tracy Williams
Felicia P. Wiltz

TENORS

Yolanda L. Allison
Eron Anthony
Donna M. Bayne
Jeanette Boone-Smith
James Connor
Carl W. Corey
Shedrick M. Gavin
Raymond Gordon
David Grandy
Steven Hawkesworth
David A. Jackson, Sr.
Herbert S. Jones
Michael A. Jones
Pauline D. Jordan
Raymond Martin
Michael Mecenas
Pat Mills
Samuel E. Moscoso
Daniel Omphroy
Elly Draper Pendergast
Thornton Shepherd
Donald Smith
Josephine A. Watson

BASS

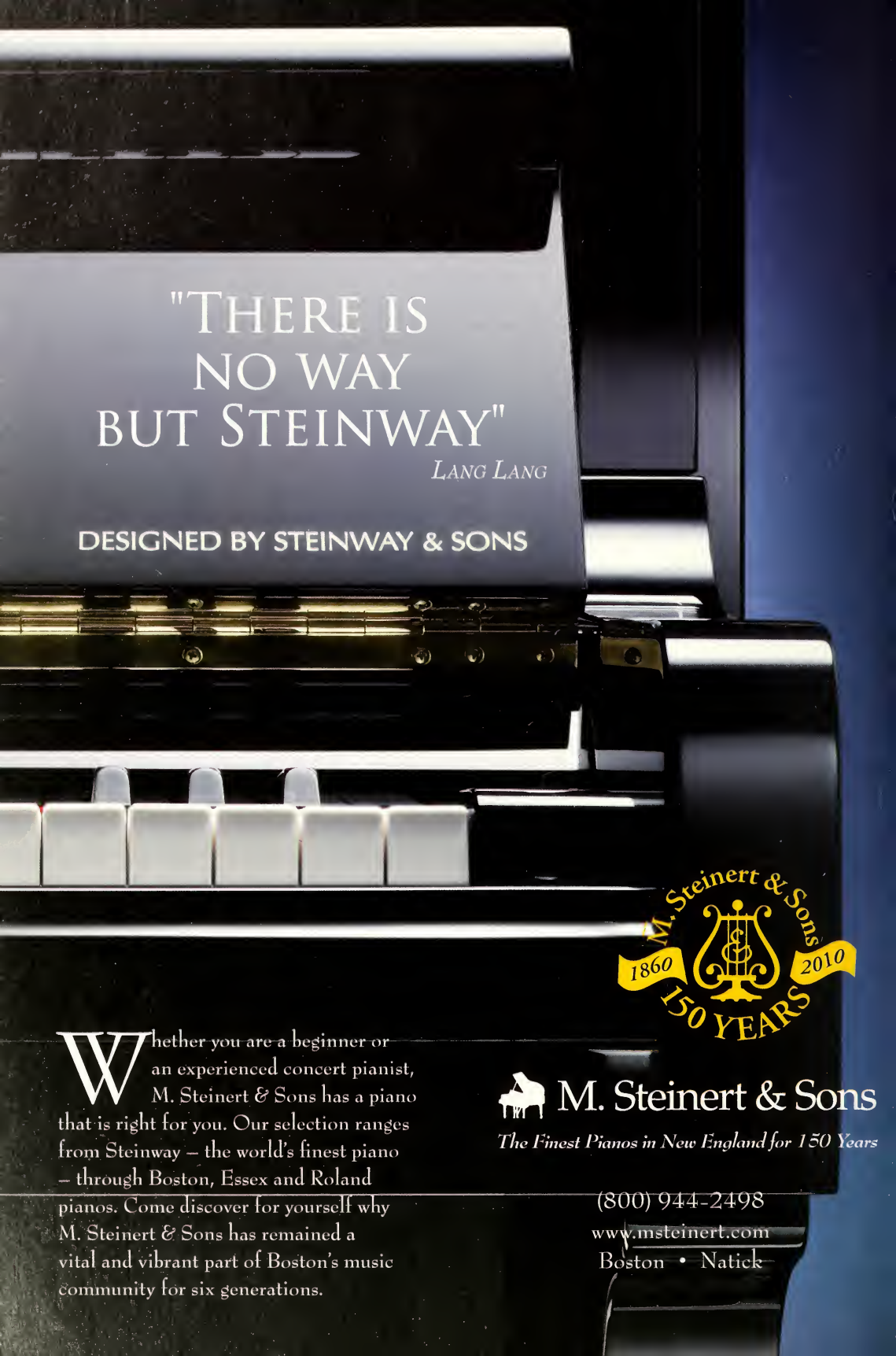
David Castiglioni
Philip N. Clinton, Jr.
Austin de Besche
Maury Eldridge
Idi Jawarakim
Brian Lawson
Brian McGovern
Jonathan Temple
Jeffrey H. Thomas
Bradley Turner
Wesley Vaughn

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Jerome Kyles, piano/organ
Dennis Montgomery III, piano/organ
Sean Skeete, drums
Kavan Wayne Pittman, bass

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THE STARS AND STRIPES: FOREVER AT POPS



Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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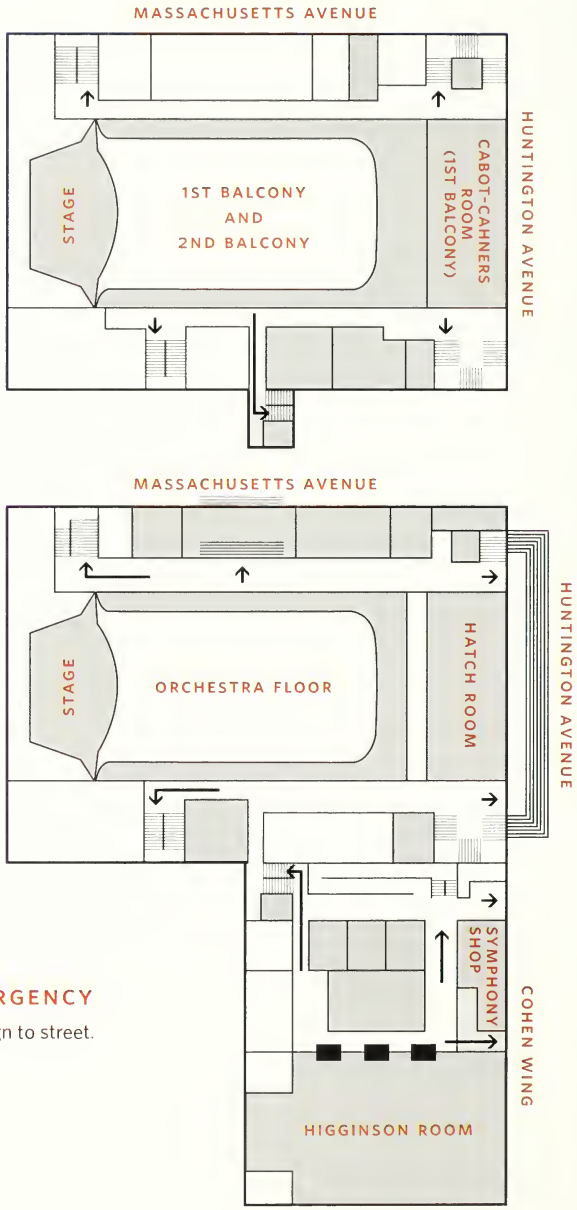
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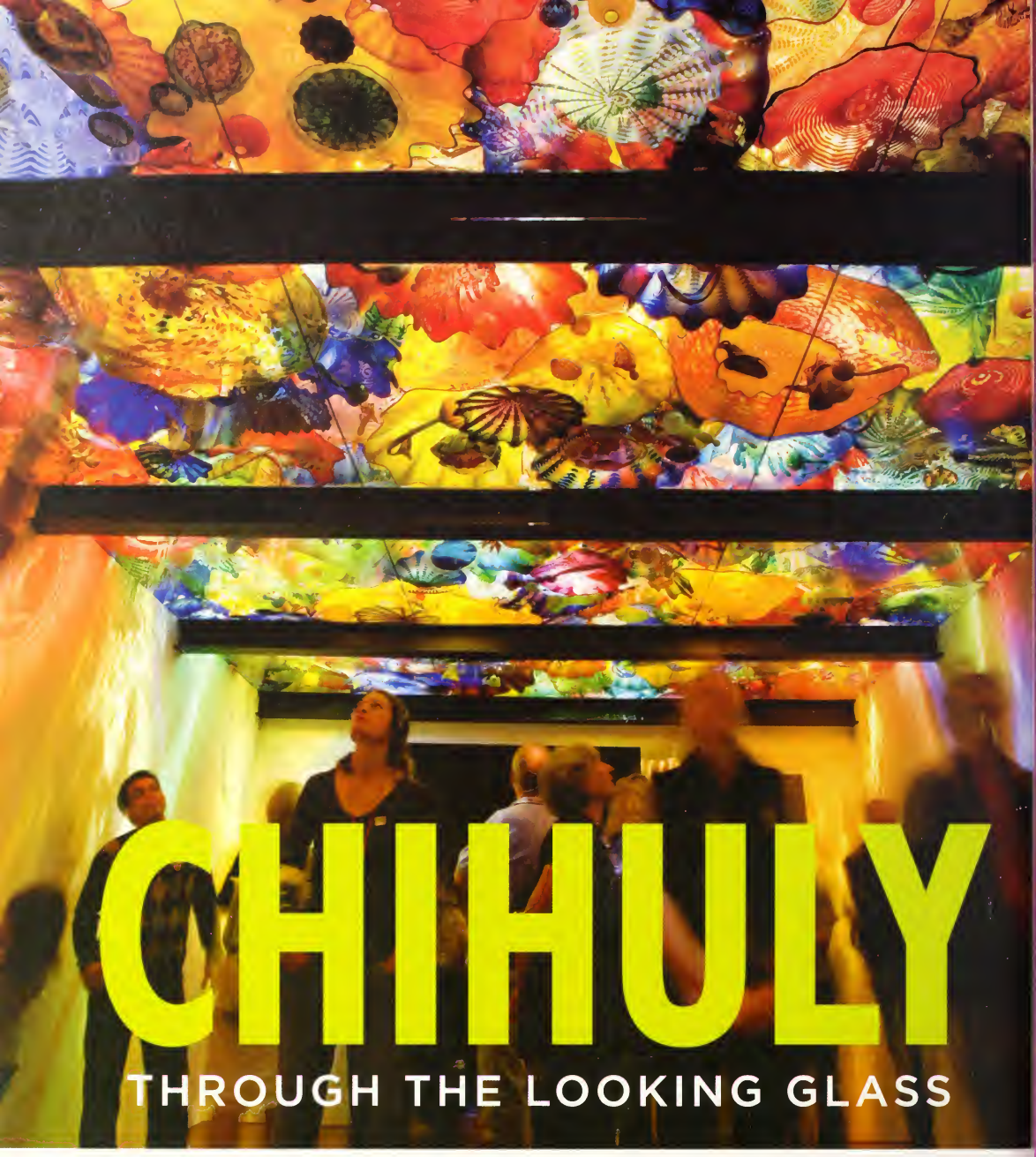
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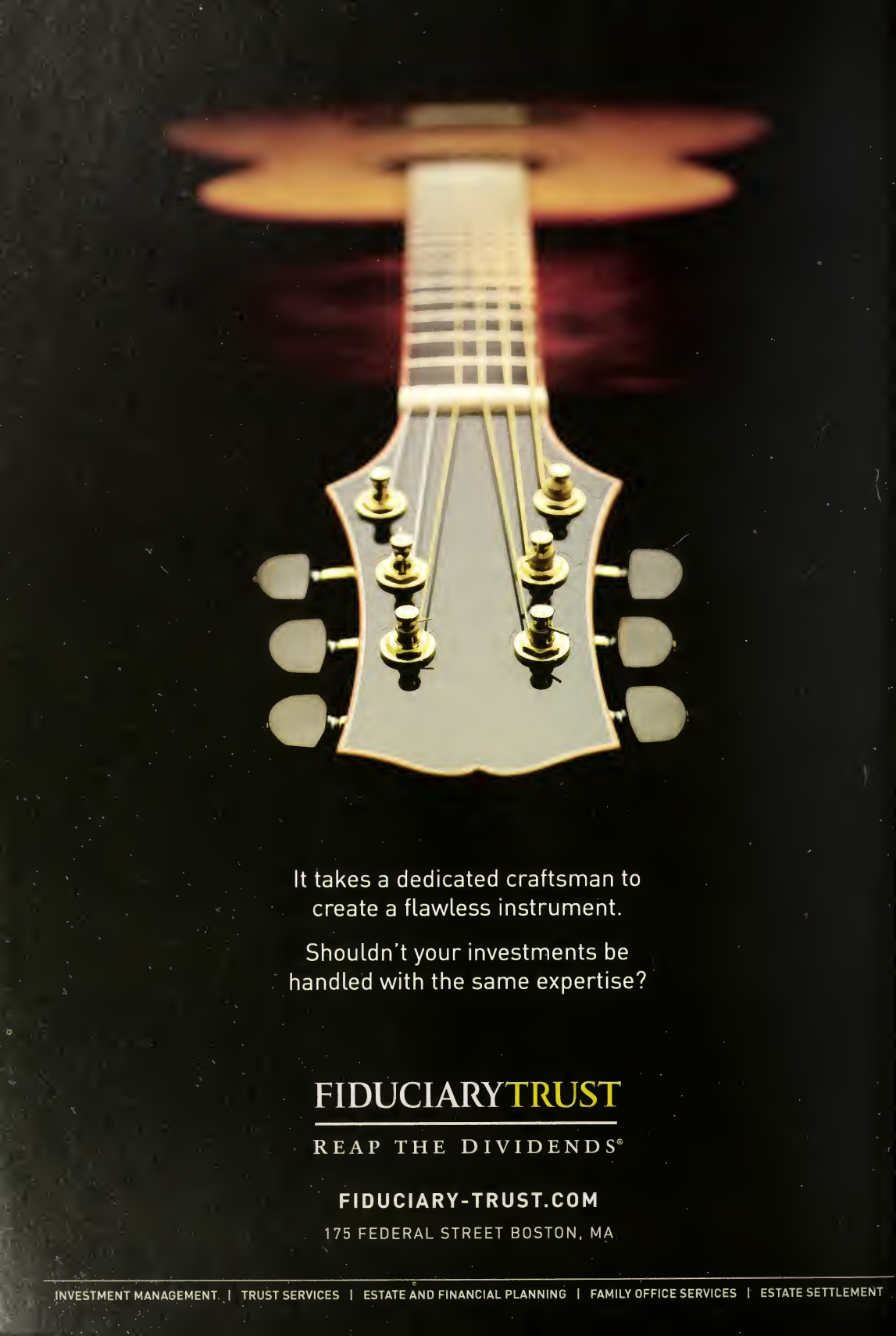
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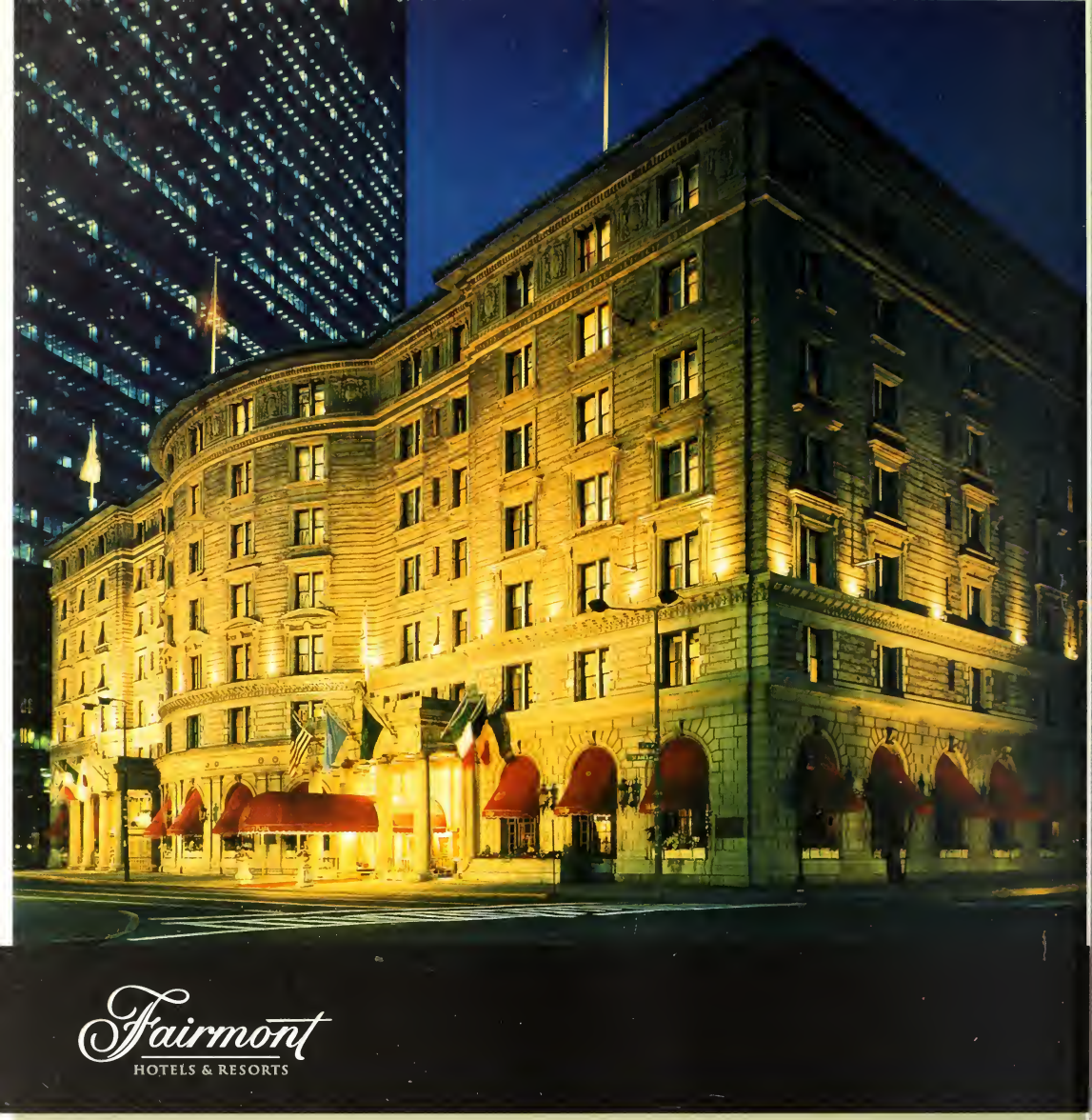
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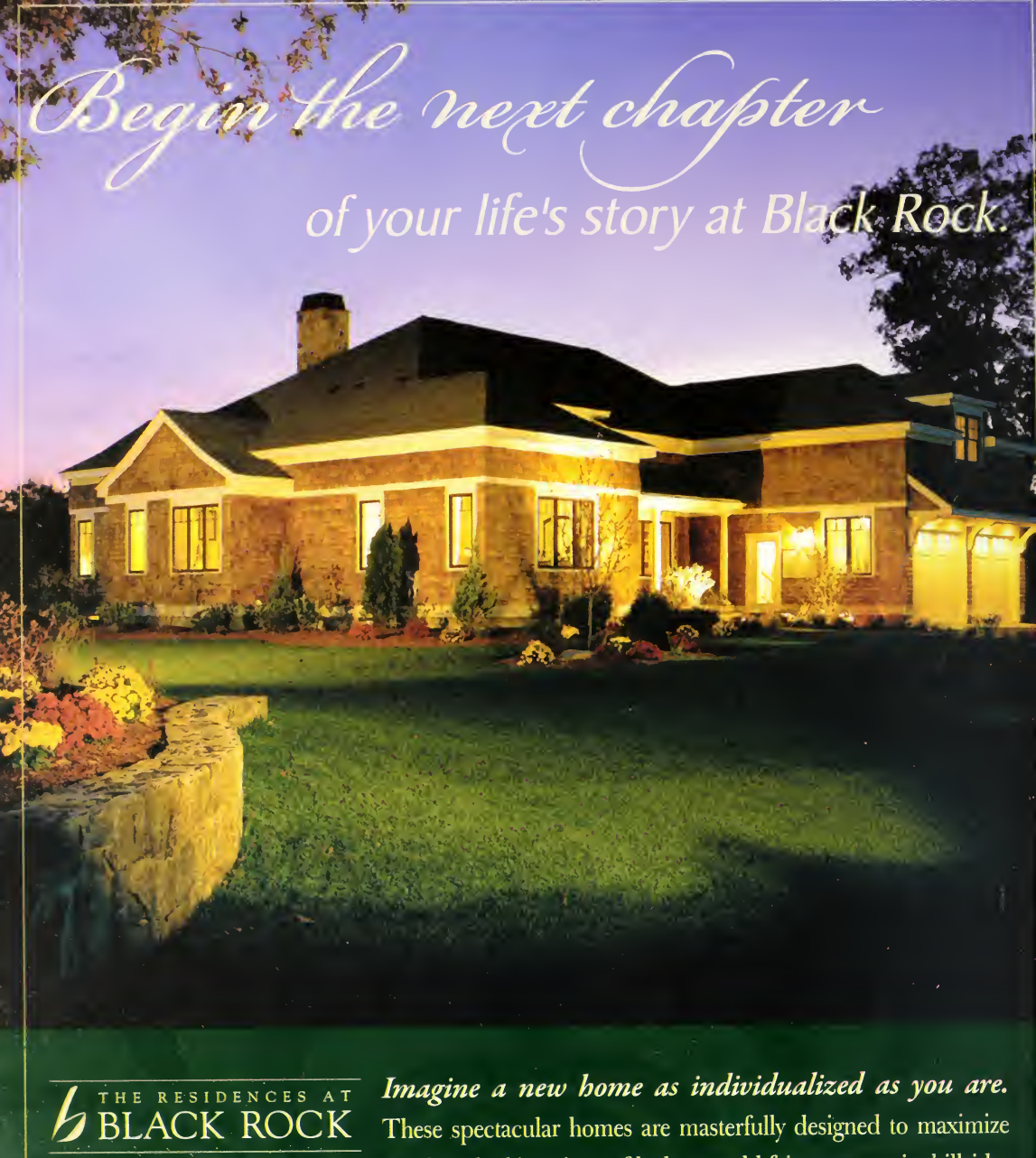
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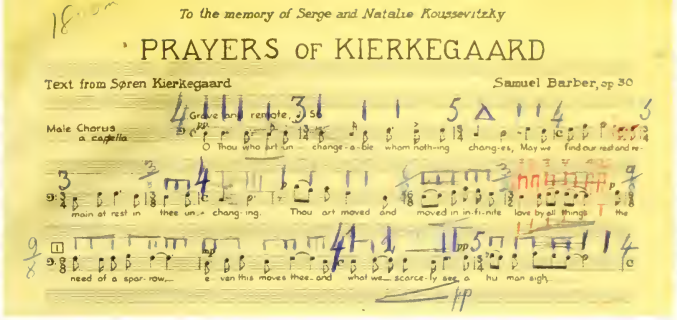


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

KEITH LOCKHART





Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his sixteen-year tenure, he has conducted the Boston Pops in more than 1,300 concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. Audiences worldwide love his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first

Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!,* the Latin Grammy-nominated *The Latin Album,* and *My Favorite Things: A Richard Rodgers Celebration.*

Recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society, Keith Lockhart has made 70 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs, among them "Fiddlers Three," which won the 2002 ASCAP Deems Taylor Award. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming.

Keith Lockhart has led the Boston Pops on 34 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA play-offs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In August 2010, Mr. Lockhart was named principal conductor of the BBC Concert Orchestra, leading that ensemble on a United States tour in November 2010. Mr. Lockhart also holds the titles of artistic director of the Brevard Music Center Summer Institute in North Carolina and music director emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart conducted performances at the 2002 Olympic Games and led its first European tour in nineteen years, followed by the release of its first recording in two decades. He has made numerous guest conducting appearances in the United States and abroad. Recent highlights include his Atlanta Opera debut, a return to Boston Lyric Opera for Bizet's *Carmen,* and concerts with the NHK Symphony in Japan. Visit keithlockhart.com for further information.

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JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 37-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence,* and *Empire of the Sun.* Their two latest collaborations, *The Adventures of TinTin: The Secret of the Unicorn,* and the WWI drama *War Horse,* are scheduled for release in late 2011. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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english horn

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clarinets

Thomas Martin
Principal
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Principal
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Principal
Jonathan Menkis
Kevin Owen§
Jason Snider

trumpets

Thomas Rolfs
Principal
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity

Benjamin Wright
Thomas Siders
Michael Martin

trombones

Toby Oft
Principal
Stephen Lange

bass trombone

Douglas Yeo

tuba

Mike Roylance
Principal

timpani

Daniel Bauch

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
James Gwin
Drums

harp

Jessica Zhou

librarians

Marshall Burlingame
Principal
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

§ substituting

\+ on sabbatical leave

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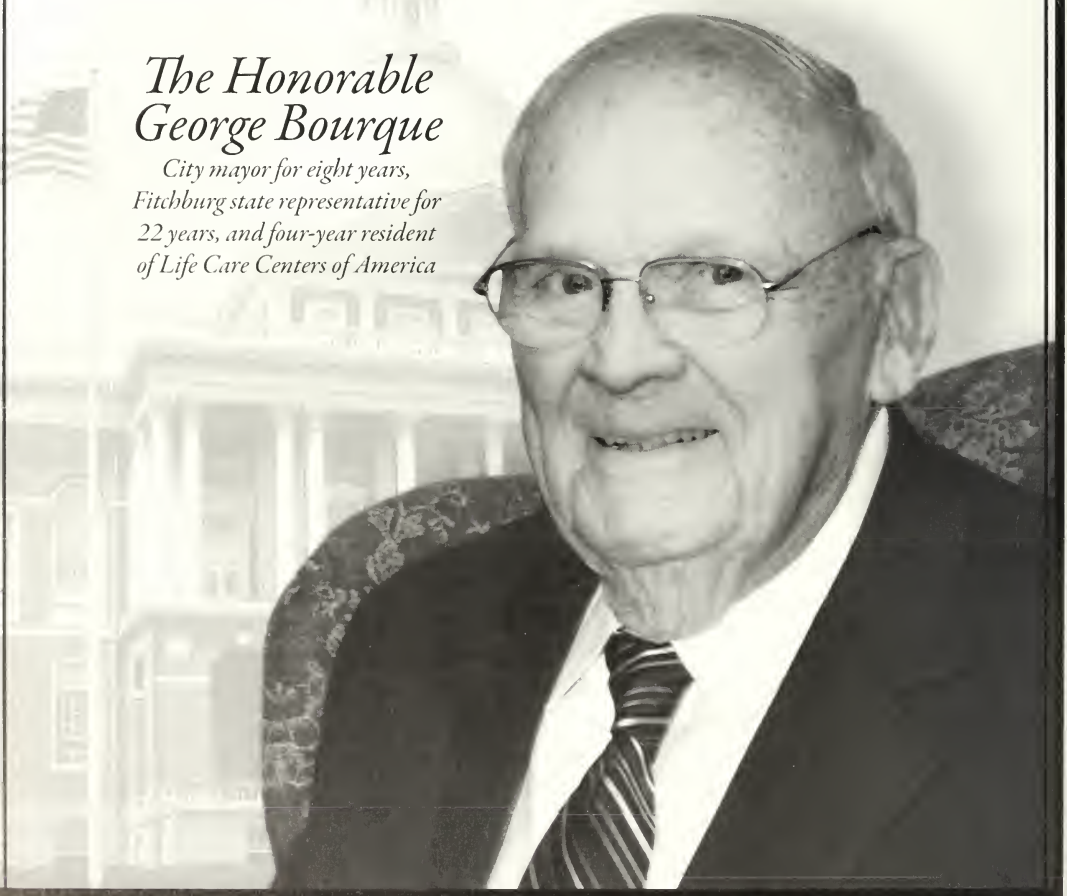
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ABOUT THE BOSTON POPS

"The Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart



Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. Last year, with the 125th anniversary season, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder Henry Lee Higginson (top circle)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (bottom circle)
At the May 2010 premiere of "The Dream Lives On: A Portrait of the Kennedy Brothers," a Boston Pops 125th anniversary commission: narrators Cherry Jones and Robert De Niro, conductor Keith Lockhart, composer Peter Boyer, and narrators Ed Harris and Morgan Freeman



its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.



Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed



An illustration depicting patrons of a Promenade Concert in the Boston Music Hall, the venue for Boston Symphony and Boston Pops concerts until the opening of Symphony Hall in 1900 (top)
Aretha Franklin performing with the Boston Pops under John Williams for his final Evening Night concert as Boston Pops Conductor in 1993 (left)
Keith Lockhart leading a Pops tribute to Leonard Bernstein in 2008 (right)

composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.



Having led more than 1,300 Boston Pops concerts, Keith Lockhart (1995-present) is now in his seventeenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 70 television shows, led 34 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. He has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.



The 126th Boston Pops season celebrates the best of American musical styles, opening with concerts under Keith Lockhart's direction and featuring Broadway star Linda Eder in a salute to Judy Garland, whose signature song, "Over the Rainbow," provides the basis for the Pops' first "video collage." Fans are welcome to submit videos of their rendition of the song for

Keith Lockhart conducting on Boston Common in a performance marking the Boston Pops' 125th anniversary (left)
Broadway star Kelli O'Hara with Keith Lockhart and the Boston Pops in a 2010 Cole Porter tribute (right)

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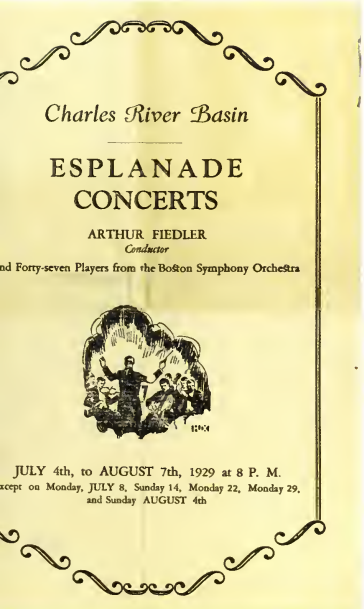
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inclusion in a collage to be featured on YouTube, on bostonpops.org, and at this season's Symphony Hall performances. Dixieland music swings through Symphony Hall when the Dukes of Dixieland join Keith Lockhart and the Pops; Michael Feinstein salutes Frank Sinatra; Ellis Hall performs a tribute to Motown; and the Swingle Singers celebrate music of the 1960s, '70s, and '80s. In "American Pastimes," the Symphony Hall audience will be treated to a preview of the Pops' upcoming summer tour of minor league baseball parks, featuring baseball-themed selections, music from iconic baseball movies, and special guest Kenny Loggins performing his hits. To close the Symphony Hall season, Keith Lockhart and the Pops pay tribute to America's love of horses, joined by Ricky Skaggs and Kentucky Thunder. Highlighting John Williams's 2011 programs are the world premiere of his Oboe Concerto, written especially for Boston Pops principal oboist Keisuke Wakao, and a tribute to the films of Audrey Hepburn. Newly appointed BSO Youth and Family Concerts Conductor Thomas Wilkins brings his infectious energy to the Pops podium with a tribute to icons of American jazz; New York Pops Conductor Steven Reineke is joined by two of Broadway's brightest stars, Stephanie J. Block and Julia Murney; and the inspirational sounds of Gospel music return, under the direction of Charles Floyd. Entertaining audiences for 125 years, the Boston Pops is, as Keith Lockhart has commented, "one of our country's greatest cultural treasures, as vibrant today as it was when it was founded."



The grand finale of the July 4th concert on the Esplanade, televised in recent years on CBS (top)
A program from the first season of Esplanade Concerts, led by Arthur Fiedler in 1929 (left)

THE BOSTON POPS ESPLANADE ORCHESTRA



KEITH LOCKHART
Conductor
Ilene and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Sandra Kott
Gregory Vitale
Cynthia Cummings
Dianne Pettipaw
Gerald Mordis
Paul MacDowell
James Orent
Danielle Maddon

second violins
Clayton Hoener
Jennifer Elowitch
Colin Davis
Liana Zaretsky Akhiezer
Pattison Story
Dorothy Han
Susan Shipley
Melissa Howe
Stacey Alden
Kay Knudsen

violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Stephen Dyball

cellos
Ronald Lowry
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Toni Rapier
Eugene Kim
Alexei Gonzales

basses
Robert Caplin
Barry Boettger
Joseph Holt
Elizabeth Foulser
Susan Hagen
George Speed

flutes
Renée Krimsier
Whitney Pencina

piccolo
Ann Bobo

oboes
Andrew Price
Cheryl Bishkoff

english horn
Barbara LaFitte

clarinets
Ian Greitzer
Aline Benoit

bassoons
Ronald Haroutunian
Donald Bravo

horns
Kevin Owen
Kate Gascoigne
Michael Winter
Thomas Haunton

trumpets
Bruce Hall
Gregory Whitaker
Richard Kelley
Steven Emery

trombones
Hans Bohn
Alexei Doohovskoy

bass trombone
Angel Subero

tuba
Gary Ofenloch

timpani
Richard Flanagan

percussion
James Gwin
Dean Anderson
Neil Grover
John Tanzer

harp
Susan Robinson

keyboard
Brad Hatfield
Bob Winter

librarians
Marshall Burlingame
John Perkel
William Shisler

personnel managers
Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager
John Demick

THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening, June 21, 2011, at 8

KEITH LOCKHART conducting

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AMERICAN PASTIMES

The Star-Spangled Banner	Smith/Key-Bass
National Game March	Sousa
Casey at the Bat JEREMIAH KISSEL, narrator	arr. Bass
Suite from *The Natural*	Newman
Overture to *Lawrence of Arabia*	Jarre
You Must Remember This: A Cinematic Sing-Along As Time Goes By—Raindrops Keep Falling On My Head— Moon River—The Way We Were—Que Sera, Sera— Zip-A-Dee-Do-Dah—Over the Rainbow	arr. Sebesky

INTERMISSION

A Tribute to John Williams

Main Title from *Star Wars*
Harry's Wondrous World, from *Harry Potter*
Theme from *Jaws*
Flying Theme, from *E.T. (The Extra-Terrestrial)*

Presenting

KENNY LOGGINS

with Scott Bernard, guitar | Shem von Schroeck, bass guitar | Tommy Brechtlein, drums

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: The New England College of Optometry; Marshfield Recreation Department; Friends of South Shore Hospital



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Wednesday evening, June 22, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

The Cecile Higginson Murphy Concert, in memory of Henry Lee Higginson

AMERICAN PASTIMES

The Star-Spangled Banner	Smith/Key-Bass
National Game March	Sousa
Casey at the Bat JEREMIAH KISSEL, narrator	arr. Bass
Suite from *The Natural*	Newman
Overture to *Lawrence of Arabia*	Jarre
You Must Remember This: A Cinematic Sing-Along As Time Goes By—Raindrops Keep Falling On My Head— Moon River—The Way We Were—Que Sera, Sera— Zip-A-Dee-Do-Dah—Over the Rainbow	arr. Sebesky

INTERMISSION

A Tribute to John Williams

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Harry's Wondrous World, from *Harry Potter*
Theme from *Jaws*
Flying Theme, from *E.T. (The Extra-Terrestrial)*

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KENNY LOGGINS

with Scott Bernard, guitar | Shem von Schroeck, bass guitar | Tommy Brechtlein, drums

Selections to be announced from the stage

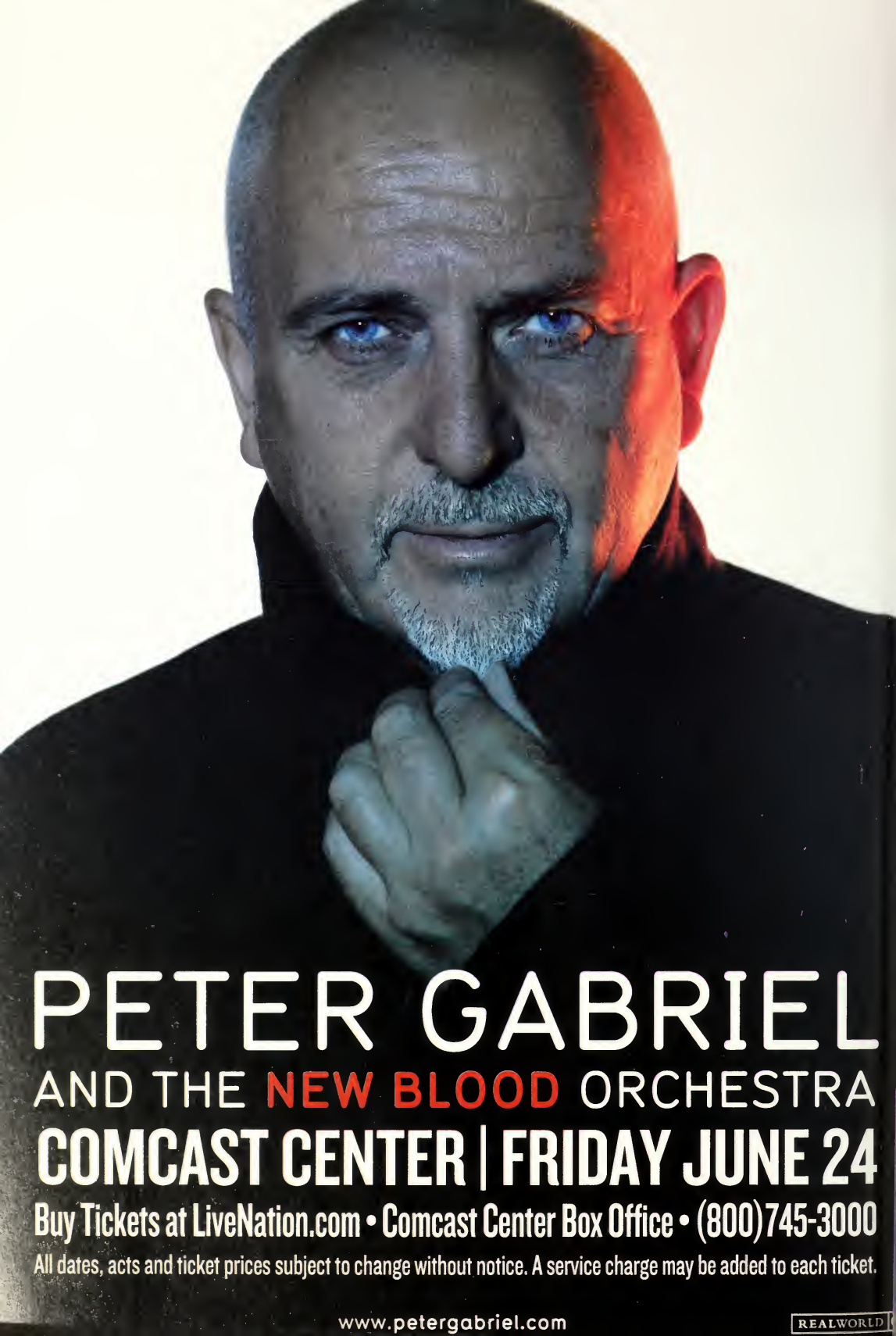
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Among Those Present: UMass Amherst Night at the Pops; Avidia Bank; Parexel International; College of the Holy Cross–Collegium; OES Stargazers


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THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening, June 23, 2011, at 8 | Friday evening, June 24, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Thursday evening's concert sponsored by UBS

AMERICAN ICONS
with
KATHLEEN BRETT and RON RAINES

A Tribute to Richard Rodgers

Shall We Dance? from *The King and I* Film by Susan Dangel and Dick Bartlett	arr. Courage
Oh, What a Beautiful Morning, from *Oklahoma!*	
The Sound of Music, from *The Sound of Music*	
I Have Dreamed, from *The King and I*	arr. Sebesky
The Surrey with the Fringe on Top, from *Oklahoma!*	arr. Williams/Nestico
To Keep My Love Alive, from *A Connecticut Yankee*	arr. Walker
I'll Tell the Man In the Street, from *I Married An Angel*	arr. Sebesky
Soliloquy, from *Carousel*	
Carousel Waltz	

INTERMISSION

A Tribute to George Gershwin

Love Is Sweeping the Country, from *Of Thee I Sing*	arr. Ramin
By Strauss, from *An American in Paris*	arr. Sebesky
Love Walked In, from *The Goldwyn Follies*	arr. Sebesky
Let's Call the Whole Thing Off, from *Shall We Dance*	arr. Sebesky
An American in Paris	
The Man I Love	arr. Sebesky
'S Wonderful, 'S Marvelous, 'S Gershwin! Embraceable You—Somebody Loves Me—'S Wonderful	arr. Sebesky

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present (June 23): Marian Court College; Callahan Senior Center; Union Congregational Church; Fox Hill Village

Among Those Present (June 24): UNH Alumni Club of Boston; Salem State University Explorers; USJB Council #12; AAA Merrimack Valley; AAUW; St. Linus Church; McCoy Bus Service & Tours; Tour Busters

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Portland

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Damariscotta

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July 12 – August 9, 2011
Harrison

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Saturday evening, June 25, 2011, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TRIPLE CROWN

Theme from *The Magnificent Seven*	E. Bernstein
Selections from *Seabiscuit*	Newman
Horse & Buggy	Anderson
De Camptown Races	Foster-Dragon

The Horse
Shenandoah—Theme for Earth Day
PAULA PLUM, narrator

INTERMISSION

60th Anniversary of Armenian Night at Pops

Hayr Mer ("Our Father")	Yekmalian/Gregorian

Presenting
HASMIK PAPIAN

Aria-Vocalise	Babadjanian
Kilikia	Yeranian/Yekmalian
Ebben? Ne andrò lontana, from *La Wally*	Catalani
O mio babbino caro, from *Gianni Schicchi*	Puccini
Meine Lippen, sie küssen so heiss, from *Giuditta*	Lehár
Drinking Song (world premiere)	Sarkissian

For more about the vocal selections, please see page 47.

Presenting
RICKY SKAGGS AND KENTUCKY THUNDER

Andy Leftwich, fiddle | Cody Kilby, lead acoustic guitar and vocal
Paul Brewster, acoustic guitar and vocals | Eddie Faris, arch top guitar and vocals
Justin Moses, banjo | Terry Crisp, steel guitar | Gary Smith, piano and keyboards
Mark Fain, acoustic bass | Bob Mummert, drums
and special guest Gordon Kennedy, electric guitar and vocals

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Friends of Armenian Culture Society, Inc.; Exchange Club; Jackson Trippers; U.S. Coast Guard Auxiliary INR; T & A Tours

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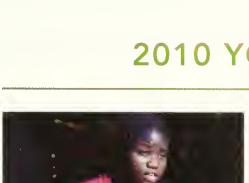
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Gregory performing with the Boston Pops, May 26, 2010

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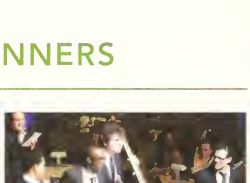
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Roland Hayes School



Annie Osborn, Ian Haines, Christopher Nguyen, Sherry Wu
Boston Latin School



Muhan Zhang
Boston Latin School



Nicolas Perez, Gregory Groover, Jr., Max Ridley, Gustavo Hernandez
Boston Arts Academy

The 2011 winners will perform with the Boston Pops on June 1, 2011.

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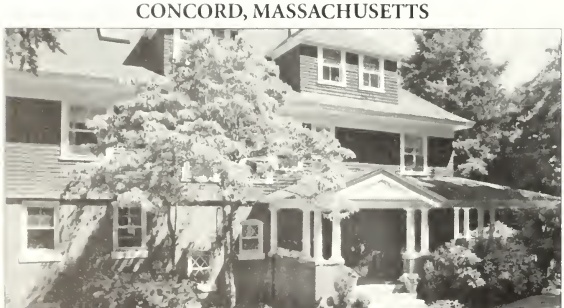
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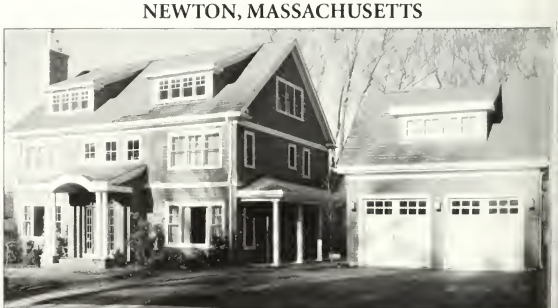
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Sunday evening, June 26, 2011, at 7:30

KEITH LOCKHART conducting

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TRIPLE CROWN

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Finale from *William Tell* Overture	Rossini
Light Cavalry Overture	Suppé
The Horse Shenandoah—Theme for Earth Day PAULA PLUM, narrator	
Horse & Buggy	Anderson
De Camptown Races	Foster-Dragon
Selections from *Seabiscuit*	Newman
Theme from *The Magnificent Seven*	E. Bernstein

INTERMISSION

Presenting

RICKY SKAGGS AND KENTUCKY THUNDER

Andy Leftwich, fiddle | Cody Kilby, lead acoustic guitar and vocal
Paul Brewster, acoustic guitar and vocals | Eddie Faris, arch top guitar and vocals
Justin Moses, banjo | Terry Crisp, steel guitar | Gary Smith, piano and keyboards
Mark Fain, acoustic bass | Bob Mummert, drums
and special guest Gordon Kennedy, electric guitar and vocals

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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JEREMIAH KISSEL



Jeremiah Kissel is a thirty-year veteran of New England's professional stages and has appeared previously with the Boston Pops narrating "Casey at the Bat," "The Dream Lives On," and Christmas favorites "The Polar Express," "How The Grinch Stole Christmas," and "A Christmas Carol." He has played major roles for the Huntington Theatre Company, American Repertory Theatre, the Lyric Stage, the New Rep, and the Commonwealth Shakespeare Company. Recent stage work includes acclaimed productions at the Wimberly Theater and Merrimack Rep; he can be seen onscreen in the films *The Town* and *The Fighter*, and on television in ABC's *Body of Proof*. He is the recipient of the first annual Outstanding Boston Actor Award at the Elliot Norton Ceremonies in 1990 and several IRNE awards; in 2003 he was presented with the Norton Prize for Sustained Excellence.



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EVENT SCHEDULE *for* AUGUST 28, 2011

• LECTURES TAKE PLACE IN OZAWA HALL •

8:30 am	*Check in*
9:00–10:10 am	RICHARD PIOUS, Columbia
10:10–10:25 am	*Break*
10:25–11:35 am	JOHN STEIN, Brown
11:35–11:50 am	*Break*
11:50 am–1:00 pm	MICHAEL ROSE, Vanderbilt
1:00–2:30 pm	*Break*
2:30 pm	BSO, Koussevitzky Music Shed

GENERAL REGISTRATION:

$149

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Each registration includes all three professor presentations and one complimentary lawn admission to the Shed concert. (Route 183, West Street, Lenox, MA)*

FDR and the Path to WWII: What We Know Now That We Didn't Know Then

Richard M. Pious • Columbia University

On December 7, 1941, the Japanese bombed Pearl Harbor; four days later Germany and Italy also declared war on the U.S. Yet America's involvement in World War II had been predetermined as early as May of 1940 when FDR circumvented an isolationist Congress by making a secret deal with Winston Churchill and the British.

Where Are My Keys? Understanding How Memory Works

John J. Stein • Brown University

Why can't you remember where you left your keys? Why can't you remember the name of that person you met last week? Why do these memory lapses and communication problems increase in frequency as some people grow older, but others don't have this problem at all? Is there something changing in the way our brains function?

The Beatles and Beethoven: Hearing the Connection

Michael Alec Rose • Vanderbilt University

The finale of Beethoven's Ninth Symphony and the Beatles song "Hey Jude" share compelling connections. The scope of each work is unprecedented: a vast choral movement and a seven-minute song were both radical departures for symphonic music and rock 'n' roll, respectively. But it's the singular spiritual message shared by these pieces which truly binds them together across historical time and stylistic distance.

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KENNY LOGGINS



Kenny Loggins has been many things to many people over the past three decades—"a moving target" as he's put it. In his time, Loggins has been a guitar-slinger with a psychedelic rock band, a hot young songwriter with a publishing deal, half of a legendary country-rock duo, a massively successful and accomplished solo artist, a sonic pioneer in the smooth jazz genre, a reigning soundtrack superstar, a rocker, a seeker, as well as an enduring recording artist and live performer whose most recent works have spoken deeply to both young audiences and decidedly adult and worldly concerns. He has enjoyed hit songs in four straight decades, and twelve of his albums have gone platinum and beyond. Kenny Loggins was born in Everett, Washington, and moved to the Los Angeles area as a young boy. After a short stint as a guitarist for The Electric Prunes, he became a staff songwriter and penned four songs on the Nitty Gritty Dirt Band's 1970 album *Uncle Charlie and His Dog Teddy,* among them the classic "House at Pooh Corner." Around this same time, Loggins caught the attention of former Buffalo Springfield producer and Poco member Jim Messina, then working as staff producer at CBS. Originally, Loggins set out to record his solo debut with Messina behind the boards as his producer. As work progressed, Messina's involvement increased and the album subsequently emerged in 1972 as *Kenny Loggins with Jim Messina Sittin' In*, featuring the future standards "Danny's Song" and "House At Pooh Corner" and quickly establishing this accidental duo as a significant act. When Loggins & Messina split up in 1976, Loggins achieved solo stardom with such million-selling solo albums as *Celebrate Me Home*, *Nightwatch* (which included the hit "Whenever I Call You Friend" with Stevie Nicks), *Keep The Fire* ("This Is It," for which he won the Best Male Pop Vocal Grammy in 1980), and 1982's *High Adventure* ("Don't Fight It" with Steve Perry and "Heart To Heart"). In addition, he co-wrote the 1979 Grammy-winning Song of The Year, "What A Fool Believes," with longtime friend Michael McDonald of the Doobie Brothers. In the '80s, Loggins became known for penning such hit movie theme songs as "I'm Alright" (from *Caddyshack*), "Footloose" (from *Footloose*), "Danger Zone" (from *Top Gun*), and "Nobody's Fool" (from *Caddyshack II*). Loggins also continued to record albums, including 1985's *Vox Humana*, 1988's *Back to Avalon*, 1991's *Leap of Faith* (featuring "Conviction of the Heart," a song Al Gore called "the unofficial anthem of the environmental movement"), *The Unimaginable Life* (1997), and 2003's *It's About Time*. During this same period, Loggins recorded a Christmas album (1998's *December*) and two successful and acclaimed CDs for children: *Return To Pooh Corner* and *More Songs From Pooh Corner*. In 2005, Kenny Loggins reunited with his former partner, Jim Messina, to great surprise and considerable acclaim. As much personally as musically, the "Sittin' In Again" tour allowed Loggins to rediscover an old friendship. It was so successful and inspiring that they took their show on the road once again in 2009. Loggins finds himself doing again what he has always done—writing and playing his songs, digging deep and looking toward the next step.



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KATHLEEN BRETT



Canadian soprano Kathleen Brett has enjoyed a long artistic collaboration with the Canadian Opera Company, Toronto, where she has sung Susanna in *The Marriage of Figaro*, Romilda in Handel's *Xerxes*, and the Governess in Britten's *The Turn of the Screw*. She has also sung Nannetta in *Falstaff* and Pamina in *The Magic Flute* with L'Opéra de Montréal, Amarilli in Handel's *Il pastor fido* with Opera Atelier of Toronto, Leila in *The Pearl Fishers* at Opera Lyra (Ottawa), Adina in *L'elisir d'amore* and Juliet in *Romeo and Juliet* with Calgary Opera, Pamina with Edmonton Opera, and Despina in *Così fan tutte* with Vancouver Opera. In the United States she has appeared as Nannetta with Los Angeles Opera and made her Lincoln Center debut in Gluck's *Orphée et Euridice* with L'Opéra Français de New York. Other appearances include Susanna and Ninette (*The Love of Three Oranges*) with New York City Opera. Ms. Brett has performed frequently with Dallas Opera in roles including Pamina, Servilia in *La clemenza di Tito*, and Drusilla in Monteverdi's *L'incoronazione di Poppea*. As Despina she has appeared with Boston Baroque, Opera Pacific (Costa Mesa), and the Teatro Municipal in Rio de Janeiro. Her acclaimed San Francisco Opera debut was as Kristina in Janáček's *The Makropulos Case*, a role she also sings on Canadian Opera Company's video release of the same production. Notable European debuts include Susanna with both L'Opéra de Monte Carlo and Royal Opera Covent Garden. With the Vlaamse Opera in Antwerp and Ghent, she has appeared in Handel's *Semele* and

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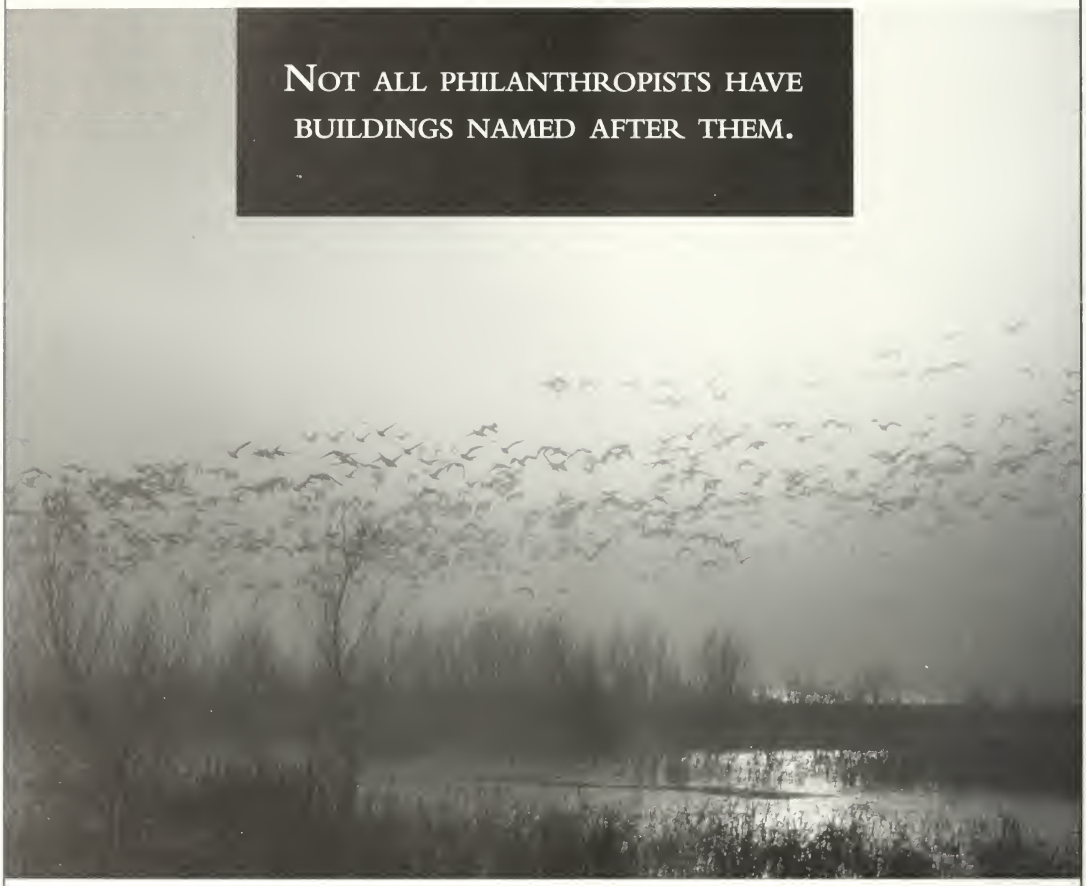
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Orlando, as Belinda in *Dido and Aeneas*, Servilia, and Pamina. Critically acclaimed debuts included Blanche in Poulenc's *Dialogues of the Carmelites* with Arizona Opera, Micaela in *Carmen* at Edmonton Opera; Gretel in *Hänsel und Gretel* with Arizona Opera and Utah Opera, and Musetta in *La bohème* with Vancouver Opera. Equally at home in the concert hall, Kathleen Brett has performed with every major Canadian orchestra and with such notable United States orchestras as Chicago, Detroit, Philadelphia, St. Louis, Cincinnati, and Utah. A favorite of the late conductor Erich Kunzel, Ms. Brett regularly performs programs of the American popular repertoire, appearing at such festivals as Ravinia, Riverbend, and Meadowbrook. She sang Marian the Librarian on the Grammy-nominated Cincinnati Pops recording (Telarc) of *The Music Man*. In December 2002 she was the featured guest soloist on the Boston Pops Holiday Tour under Keith Lockhart and has recently appeared under Don Pippin in Naples, Florida.

RON RAINES

Ron Raines played Alan Spaulding on CBS's longest running daytime drama, *Guiding Light*. For his work in this role, he was nominated for three Emmy awards and three Soap Opera Digest awards. On PBS, he has appeared on several "Great Performances"—*Gershwin at 100* (Carnegie Hall), *The Rodgers and Hart Story: Thou Swell, Thou Witty*, and *My Favorite Broadway, The Love Songs*—and on *Evening at Pops* in a Richard Rodgers tribute under Keith Lockhart's direction. Well known to theater audiences in New York and around the country, Mr. Raines has starred on Broadway as Billy Flynn in *Chicago*, as Gaylord Ravenal in the 1983 revival of *Show Boat*, and in *Teddy and Alice*, *Olympus on My Mind*, *The Merry Widow*, *The Duchess of Gerolstein*, *Oh Lady! Lady!*, and Carnegie Hall's tribute to Lerner and Loewe. He has appeared in five productions of *A Little Night Music* (opposite the Desirées of Christine Ebersole, Amy Irving, Mary Beth Peil, Leslie Uggams, and Cleo Laine). He has played leading roles in virtually every major American musical and operetta including *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me, Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Follies*, and *Man of La Mancha*. As a concert performer, Ron has appeared with more than 50 symphony orchestras around the country, including those of Atlanta, Baltimore, Chicago, Cleveland, Dallas, Milwaukee, Minnesota, Pittsburgh (with Marvin Hamlisch), San Diego, San Francisco, as well as Washington D.C.'s National Symphony, the Philadelphia Pops (with Peter Nero), and the Boston Pops (under both John Williams and Keith Lockhart), in addition to the Israel Philharmonic, the Jerusalem Symphony, and in London with the BBC Concert Orchestra and Royal Philharmonic Orchestra at the London Palladium. His solo recordings include *Ron Raines: So in Love with Broadway* and *Ron Raines: Broadway Passion* (available at Amazon.com, Borders, and Virgin Records). He can been heard on cast recordings of *Night of the Hunter*, *Guys and Dolls*, *The Pajama Game*, *Man of La Mancha*, *110 in the Shade*, *Annie*, *Wonderful Town*, and *One Touch of Venus*. Mr. Raines and his wife, Dona D. Vaughn, have a daughter, Charlotte Vaughn Raines.





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PAULA PLUM



Paula Plum is the recipient of four IRNE Awards, the 1995 Elliot Norton Award for Best Actress (*Lost in Yonkers*), the 2007 Elliot Norton Award for Best Actress (*Miss Witherspoon*), the 2004 Elliot Norton Award for Sustained Excellence, and the 2003 Distinguished Alumni Award from Boston University. In 2009 she was one of five actors nationwide to receive the Fox Actor Fellowship in association with Speak-Easy Theatre Co. An actress, director, writer, and teacher, she has created seven one-person shows for the Undadilla Theatre of Vermont, most notably *Plum Pudding*. With ASP she has played Cleopatra (*Antony & Cleopatra*), Beatrice (*Much Ado About Nothing*), Lady Macbeth (*Macbeth*), and The Countess (*All's Well That Ends Well*). She has appeared with Lyric West in *Wit* (Vivian Bearing); at SpeakEasy Stage as Helene (*New Century*), Margaret (*The Savannah Disputation*), Dorothy (*History Boys*), and Joyce (*Body Awareness*); with the Gloucester Stage Company in *Faith Healer* (Grace), *Molly Sweeney* (Molly), *Happy Days* (Winnie), and *Not I* (Mouth); at the American Repertory Theatre in *No Exit* (Inez), *Ivanov* (Babakina), *Mother Courage* (Yvette), *Lysistrata* (Belphragia), *The Marriage of Bette and Boo* (Soot), and *Picasso at the Lapin Agile* (Germaine); with the Lyric Stage Company in *The Goat* (Stevie), *Private Lives* (Amanda), *Entertaining Mr. Sloane* (Kath), *Sideman* (Terry), *The Heiress* (title role), *Mercy Seat* (Abby), and the title role in *Miss Witherspoon*. In 1998 she was directed by Eric Engel in the award-winning production of John Kuntz's *Sing Me to Sleep* and again in 1999 in Kuntz's *Miss Price*. Film credits include *Mermaids*, *Malice*, and *Next Stop Wonderland*. On television she has appeared in *Science Court* (three seasons, ABC) and was co-creator and star of *The Dick & Paula Celebrity Special* for FX. In January 2005, she premiered her new work *Wigged OUT!* with Leslie Dillen's *Dressed UP!* directed by Karen MacDonald, for which she received the IRNE for Best Solo Performance 2005. A *cum laude* graduate of Boston University, Paula Plum is married to actor Richard Snee.

ABOUT THE VOCAL SELECTIONS

By John Sarkissian

During his lifetime, Arno Babadjanian (1921-1983) was nothing short of a musical icon in the former Soviet Union. Born in Yerevan/Armenia, he became a celebrated composer and pianist in classical, jazz, pop, and film music. His pop and jazz songs have by now become standards in Armenia, Russia, and many of the former Soviet Republics. His inexhaustible gift for melody, of which "Aria-Vocalise" is a prime example, has been the source of his enduring fame and popularity. A soaring melody sung without words by a high soprano voice is heard over a pseudo-baroque accompaniment, complete with obbligato harpsichord. The high strings toward the end of the piece, however, re-establish it firmly in the 20th-century tradition of light music. This

piece was made famous by one of the most beloved Armenian operatic sopranos, the late Lusiné Zakaryan.

The Mediterranean region Cilicia (Kilikia in Armenian), which today lies well within the borders of modern Turkey, was for several centuries during the Middle Ages under the dominion of powerful Armenian ruling dynasties. The last Armenian king was ousted by the invading Ottoman Turks in the 16th century who went on conquering the Eastern Roman Empire and establishing their own empire. The region of Cilicia, however, remained ethnically mostly Armenian until the 1915 genocide exercised against the Armenian and other Christian populations of the Ottoman Empire by the Constantinople government. But, according to Kevork B. Bardakjian's *A Reference Guide to Modern Armenian Literature, 1500-1920*, already in the 19th century there was a general "mood" among "Western Armenian intellectuals [who] with affection and nostalgia reflected upon the idea of Cilicia as their homeland. One of the eloquent and indeed evocative testimonies is Nahapet Rousinian's moving and still popular poem, 'Kilikia,' i.e., Cilicia, an adaptation surpassing the original model, 'Ma Normandie,' by Frédéric Bérat, a French poet-musician, 1801-55." The highly popular poem was soon set to music by the composer Gabriel Yeranian resulting in "Kilikia," one of the most popular songs ever among Armenians worldwide, its melody subsequently adapted numerous times and even appearing quite recently under the guise of a Turkish pop song. The version performed by Ms. Papian is a transcription for voice and string orchestra of the popular choral version by Makar Yekmalian (aka Ekmalyan, 1856-1905).

Outside his native Italy, the composer Alfredo Catalani's (1854-1893) fame rests almost entirely on his last opera, *La Wally*. It could be also said that the opera's fame rests almost entirely on Wally's Act I aria "Ebben? Ne andrò lontana" ("Well then! I shall go far away"). Perhaps the main reason that hinders more frequent performances of *La Wally* is its demanding dramatic and staging requirements. The opera, which is based on Wilhelmine von Hillern's novel *Die Geier-Wally, Eine Geschichte aus den Tyroler Alpen* (*The Vulture-Wally: A Story from the Tyrolean Alps*) calls for, in its last scene, a spectacular avalanche in which the heroine and her beloved are to perish. In the famous aria, la Wally tells her father that she'd rather leave her house and her father forever than submit to her father's will in marrying someone she does not love.

Puccini's "O mio babbino caro" ("Oh Daddy Dearest!") is among the most beloved tunes in all opera. In fact, many people are surprised to find out that it is indeed an operatic aria, from the rarely performed, short comic opera *Gianni Schicchi* (pronounced Skeek-Key), which Puccini wrote as a farcical conclusion to his operatic triple bill *Il Trittico* (*The Triptych*) and which also includes two other one-act but much more serious operas, *Il Tabarro* and *Suor Angelica*. The story of *Gianni Schicchi* is set in Florence, in the year 1299. In "O mio babbino caro," a rare touching moment in the otherwise hilarious plot, Lauretta begs her peasant father, Gianni Schicchi, to be more sympathetic towards her love for the young nobleman Rinuccio, whose family Schicchi has just renounced as a bunch of losers. She begs her father for mercy, threatening otherwise to drown herself in the river Arno.

There are a number of parallels one can draw between the French Jacques Offenbach (1819-1880) and the Austrian Franz Lehár (1870-1948). They were both foreign born; Jacob was

German-born, Ferenc was Hungarian. Both moved as teenagers to their adoptive countries, started their careers as more or less academic composers of concert music, and went on to become synonymous with the world of operetta. However, the swan songs of both composers were their most ambitious works, furthest removed from the operetta style. Offenbach ended his career with his only opera, *The Tales of Hoffmann*, but did not live to hear the completed version. Apparently, a similar desire to be taken more seriously urged Lehár to write his last stage work, *Giuditta*, on the grandest scale, adopting a very large orchestra, and approaching the opera style as closely as possible without completely succumbing to it. **"Meine Lippen, sie küssen so heiß"** ("On my Lips Every Kiss Is Like Wine"), sung by Giuditta in the fourth act, with its distinctly 20th-century melos sounds as fresh to our ears today as it did to its original audience.

It was in the late 1980s when I first heard the very young operatic phenomenon Hasmik Papian in Los Angeles, and I have been captivated by her artistry ever since. Behind her grand stage persona resulting from the great operatic roles—such as Norma and Aida—her name is indelibly associated with, hides a most delightful, down-to-earth, and friendly person called Hasmik. I had sketched **"Drinking Song"** a number of years ago but never had the necessary inspiration to finish it. Hasmik Papian's interest in performing a song by me at her Boston Pops appearance provided all the inspiration I needed to finish the task. Armenians are well-known for their penchant for long speeches of toast while everybody else is holding his or her glass of red wine (the vodka tradition is dying fast in the post-Soviet Armenia, and good riddance, too!) Often these toasts are accompanied by appropriate songs. "Drinking Song," written in this long tradition of Armenian songs of toast, reminds the listener of the volatility and brevity of our lives and invites us to value good friendship over everything else: "Days of our lives fly by quickly but a good friend's love will live for ever." Such advice sounds ever more convincing sung by a person who reflects friendliness in such abundance. This song is dedicated to Ms. Papian.

JOHN SARKISSIAN



John Sarkissian, who has written symphonic, chamber, stage, choral, vocal, and solo instrumental music, was born in Iran into an Armenian emigrant family from Russia. His colorful music shows the influences of his varied background. Having initially studied music in Iran and Italy, John went on to receive graduate degrees in composition from UCLA and New England Conservatory. Among his teachers have been John Heiss, John Corigliano (composition), and Johana Harris (piano). His music has been performed worldwide by such artists and ensembles as Doriot Anthony Dwyer, Luis Leguía, Esther Budiardjo, Gottlieb Wallisch, Armen Babakhanian, Yeghishe Manucharian, National Chamber Orchestra of Armenia, and others. A founder-member of "Just in Time Composers and Players" (1995/Boston), as well as co-founder and co-director of the Austro-Armenian Music Festival, John Sarkissian most recently received



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first prize at the 2010-11 International "Garden Music" Competition in Poland for his piece for soprano and chamber orchestra. Currently he lives in Ottawa, where he is working on an historical opera based on the history of Russia's last imperial family. For more information, visit www.johnsarkissian.com.

HASMIK PAPIAN



Armenian soprano Hasmik Papian graduated from "Komitas" High Academy in Yerevan first as a violinist, then as a singer. After her debut at the Armenian National Opera as Rosina (*The Barber of Seville*) and Mimì (*La bohème*), she undertook an international career that has taken her to the most prestigious operatic stages in the world: Vienna State Opera (Donna Anna in *Don Giovanni*, Rachel in *La Juive*, Leonora in *La forza del destino*, Tosca, and Aida), La Scala Milan (Abigaille in *Nabucco*), Teatro Liceu Barcelona (Aida), Bastille Opera Paris (Mathilde in *William Tell* and Lisa in *The Queen of Spades*), and the Metropolitan Opera New York (Aida, Norma, Lady Macbeth, and Leonora in *Il trovatore*). She has sung at opera houses in Europe, North America, South America, and Asia.

Central to her repertoire is Bellini's Norma, which she has sung in Vienna, Stuttgart, Mannheim, St. Gallen, Turin, Trapani (Festival Luglio Musicale), Warsaw, Marseille, Montpellier, Nantes, Angers, Avignon, Monte Carlo, Orange (Festival Les Chorégies), Hedeland Festival (Denmark), Stockholm, Montreal, Vancouver, Detroit, Denver, Baltimore, Washington D.C., at the Met, in Rotterdam and Amsterdam. Her vast and versatile repertoire encompasses works by Verdi, Donizetti, Wagner, and Strauss. On the concert stage, Hasmik Papian has sung Verdi's Requiem, Beethoven's Ninth Symphony, Mahler's Fourth Symphony, and Strauss's Four Last Songs. At the Festival de Radio France in Montpellier, she appeared in the title role of Pizzetti's *Fedra* (and on a CD recording). She has participated in numerous gala concerts and solo recitals, in Washington D.C., Los Angeles (Vibiana Cathedral), Cairo, Beirut, Baalbeck (International Festival), at Festival d'Antibes, Ste. Maxime (inauguration of the new concert hall), London (Wigmore Hall), Vienna (Musikverein), and Paris (Salle Gaveau). Over the course of her unparalleled career, she has sung with such notable conductors as Riccardo Muti, Marcello Viotti, Maurizio Arena, Plácido Domingo, Georges Prêtre, Michel Plasson, Leonard Slatkin, James Conlon, James Levine, Myun Whun Chung, Gennady Rozhdestvensky, and Valery Gergiev. She has appeared together with Nikolai Ghiaurov, Sherill Milnes, Ruggero Raimondi, Leo Nucci, René Pape, Thomas Hampson, Renato Bruson, José van Dam, Roberto Alagna, Giacomo Aragall, Giuseppe Giacomini, Salvatore Licitra, Plácido Domingo, Neil Shicoff, Vladimir Galuzin, Dolora Zajick, Grace Bumbry, Fiorenza Cossotto, Elena Obrastzova, and many other distinguished artists. Hasmik Papian lives in Vienna, Austria. She is married and has a daughter.

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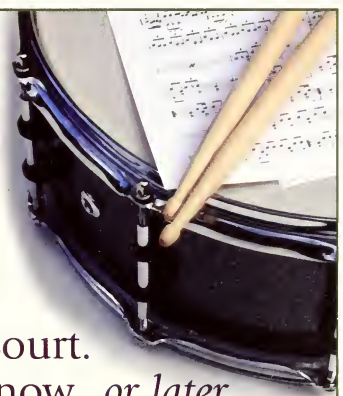
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RICKY SKAGGS



Ricky Skaggs was born on July 18, 1954 in Cordell, Kentucky, and received his first mandolin at the age of five. By age seven, he had made his Grand Ole Opry debut and performed with Flatt & Scruggs on their popular syndicated television show, for which he earned his first paycheck for a musical performance. In 1971, he entered the world of professional music full-time with his friend, the late country singer Keith Whitley, when the two joined Ralph Stanley's band; a stint as a bandleader with Boone Creek followed. In the late 1970s, Ricky turned his attention to country music, first joining Emmylou Harris's Hot Band and later recording on his own. With the release of *Waitin' for the Sun to Shine* in 1981, Skaggs reached the top of the country charts and remained there throughout most of the decade, garnering eight Country Music Association (CMA) awards, including "Entertainer of the Year" in 1985, four Grammys, and other honors. In 1997, after Ricky's then-current recording contract ended, he established his own record label—Skaggs Family Records. Since then, Skaggs and his band Kentucky Thunder have released ten consecutive Grammy-nominated classics (seven of which have won the award). Ricky's first release on the label, *Bluegrass Rules!*, broke new sales records in the genre, winning Skaggs his sixth Grammy Award, and earning the International Bluegrass Music Association's (IBMA) Album of the Year Award. *Ancient Tones* and the all-gospel *Soldier of the Cross* were both Grammy winners. His fourth bluegrass album, *Big Mon: The Songs of Bill Monroe*, featured

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an all-star cast of musicians including Dolly Parton, Patty Loveless, Travis Tritt, Joan Osborne, John Fogerty, and Bruce Hornsby, and celebrated the music of Ricky's mentor, Bill Monroe; it was re-released by Lyric Street Records in 2002 as *Ricky Skaggs and Friends Sing the Songs of Bill Monroe*. His fifth bluegrass album, *History of the Future* (2001) is a collection of both traditional bluegrass standards and newly conceived acoustic gems. Skaggs's first all-live album with Kentucky Thunder, *Live at the Charleston Music Hall* (2003), led to an IBMA Award for Instrumental Group of the Year—an award they have taken home eight times in the last decade. In 2005, Ricky earned his tenth Grammy for *Brand New Strings*, and the following year won in the Best Musical Album for Children category for his contribution to *Songs from the Neighborhood: The Music of Mister Rogers*. *Ricky Skaggs and Kentucky Thunder Instrumentals* earned Ricky his twelfth Grammy Award. Cross-pollination has been a mainstay throughout Ricky's career, from his weekly collaborations with various artists as host of The Nashville Network's Monday Night Concerts in the 1990s to his 2007 collaboration with Bruce Hornsby and The Whites, *Ricky Skaggs and Bruce Hornsby* (Sony/Legacy). A major "CMT Crossroads" special coincided with the album's release. In 2007 Ricky Skaggs and The Whites released their first collaborative gospel album, *Salt of the Earth*, which earned numerous awards, including a Grammy. In 2008, Skaggs paid tribute to his "musical father," Bill Monroe, and the original lineup of the Bluegrass Boys (Earl Scruggs, Lester Flatt, Chubby Wise, and Howard Watts) with *Honoring the Fathers of Bluegrass: Tribute to 1946 and 1947*, earning a fourteenth Grammy. His first-ever solo album, *Ricky Skaggs Solo: Songs My Dad Loved*, celebrates his father, Hobert Skaggs, while *Mosaic* is a return to a full band sound that mixes elements of country music with Beatles-esque melody and lyrics that speak to Skaggs's faith. Ricky Skaggs previously appeared with Keith Lockhart and the Boston Pops in May 2003 in a program taped for *Evening at Pops*.



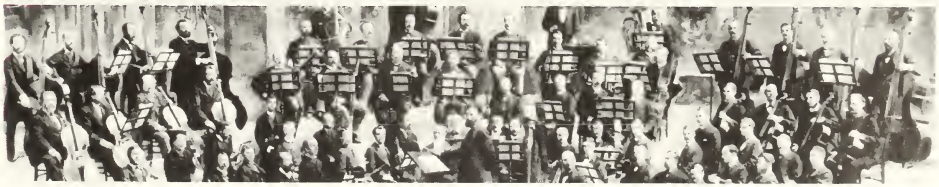
GORDON KENNEDY



Gordon Kennedy is an American singer/songwriter, guitarist, and record producer. He has collaborated with many artists including Eric Clapton, Garth Brooks, Bonnie Raitt, Jewel, Kenny Loggins, and others. The Grammy-winning song "Change the World" was co-written by Kennedy, Tommy Sims, and Wayne Kirkpatrick for Eric Clapton, and was included in the soundtrack of John Travolta's film *Phenomenon*. Mr. Kennedy also received a Grammy for producing/writing Peter Frampton's *Now* album. He first came to prominence as the guitarist and occasional lead singer of the Christian rock band White Heart from 1985 to 1989. He attended Belmont University in Nashville, Tennessee, and also studied with fellow musician and guitarist Dann Huff at Brentwood Academy in the late 1970s. Later, he replaced Huff as guitarist in White Heart. In 1996, he and fellow songwriter/musician Jimmie Lee Sloas recorded one album, *{speak}*, under the name Dogs of Peace. Gordon Kennedy is the son of guitarist Jerry Glenn Kennedy, who played for such artists as Roy Orbison, Elvis Presley, Bob Dylan, and others. Growing up in this environment, he was always interested in music, but became serious about it at age fifteen, when his father gave him his first electric guitar, a Fender Telecaster. Gordon Kennedy resides in Nashville, Tennessee, and recently co-produced Ricky Skaggs's latest album, *Mosaic*.

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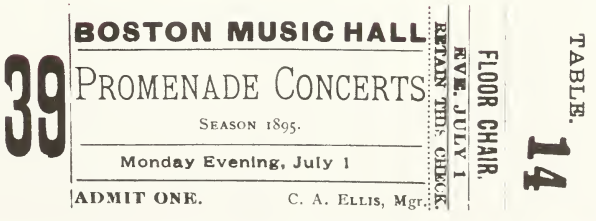
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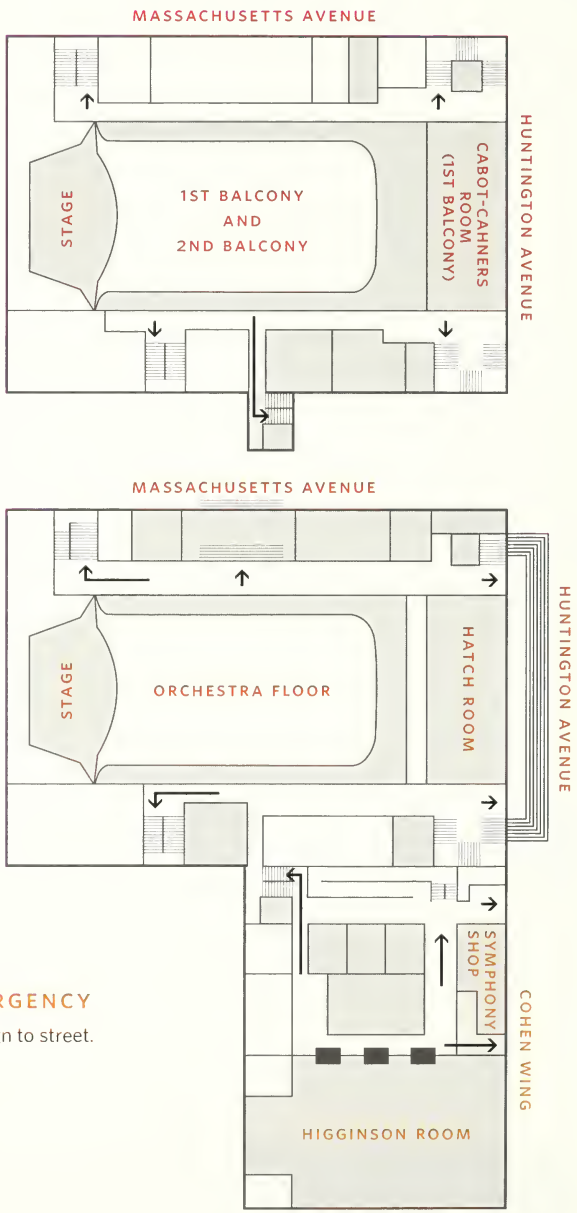
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SYMPHONY HALL EXIT PLAN



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Ticket Prices: floor—$91, $70, $41; first balcony—$54, $48; second balcony—$28, $21. "Hooray for Hollywood" prices: floor—$101, $80, $51; first balcony—$64, $58; second balcony—$38, $31. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

New Ticket Programs: A limited number of Rush Seats will be sold at $9 each (cash only), one to a customer, for Tuesday- and Wednesday-night Boston Pops concerts (excluding May 24), at the Symphony Hall box office as of 5pm. The College Card program allows college students with valid ID to purchase a $25 College Card and attend Boston Pops concerts for no additional cost (blackout dates include May 13, 14, 19, 20, 21, 24, 27 and June 2, 8, and 11). Thanks to a gift from an anonymous donor, the <40 = $20 program has been extended into the Pops season, offering $20 tickets to patrons under 40 years of age on a first-come, first-served basis, with the same exclusions as the College Card.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Symphony Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9270.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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The program books for the 2011 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
126th Season, 2011

Sunday evening, July 3, at 8:30, on the Esplanade

KEITH LOCKHART conducting
with the UNITED STATES ARMY FIELD BAND & SOLDIERS CHORUS

The Star-Spangled Banner — Smith/Key-Norman
Staff Sergeant Tracy Lebrecque, vocalist

Let Freedom Ring — Manilow/Feldman/Hoffman-Hough
Master Sergeant Victor Cenales, Sergeant First Class Mario Garcia,
Staff Sergeant Megan Whittier, Staff Sergeant Jessica Medina, vocalists

Go the Distance, from *Hercules* — Menken-Zippel-Joubert
NORM LEWIS, vocalist

42nd Street — Warren/Dubin-Sebesky

America, We're Proud to Serve — arr. Bass
The Army Goes Rolling Along—Anchors Aweigh—The U.S. Air Force—
Semper Paratus—The Marine's Hymn

'Til I Come Home — Chiklis/Pascarella/Carr-Hollenbeck
MICHAEL CHIKLIS, vocalist • Bob Pascarella, guitar • Amanda Carr, back-up singer

Bohemian Rhapsody — Mercury-Walden

Rockin' U.S.A.—A Patriotic Sing-Along — arr. Kosarin/Besterman
(Coming to) America—This Is Our Country—God Bless the U.S.A.—
America the Beautiful—God Bless America—Born in the U.S.A.

Sir Duke — Wonder-Elliott

God Bless America — Berlin-Burnside
MARTINA McBRIDE, vocalist

1812 Overture — Tchaikovsky

INTERMISSION

Independence Day — arr. O'Loughlin
MS. McBRIDE

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—The Yankee Doodle
Boy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

This One's for the Girls — arr. Hollenbeck
MS. McBRIDE

The Stars and Stripes Forever — Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
126th Season, 2011

Monday evening, July 4, at 8:30, on the Esplanade

KEITH LOCKHART conducting
with the UNITED STATES ARMY FIELD BAND & SOLDIERS CHORUS

The Star-Spangled Banner — Smith/Key-Norman
Staff Sergeant Tracy Lebrecque, vocalist

Let Freedom Ring — Manilow/Feldman/Hoffman-Hough
Master Sergeant Victor Cenales, Sergeant First Class Mario Garcia,
Staff Sergeant Megan Whittier, Staff Sergeant Jessica Medina, vocalists

Go the Distance, from *Hercules* — Menken-Zippel-Joubert
NORM LEWIS, vocalist

42nd Street — Warren/Dubin-Sebesky

America, We're Proud to Serve — arr. Bass

'Til I Come Home — Chiklis/Pascarella/Carr-Hollenbeck
MICHAEL CHIKLIS, vocalist • Bob Pascarella, guitar • Amanda Carr, back-up singer

Bohemian Rhapsody — Mercury-Walden

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Sir Duke — Wonder-Elliott

God Bless America — Berlin-Burnside
MARTINA McBRIDE, vocalist

1812 Overture — Tchaikovsky

INTERMISSION

MICHAEL CHIKLIS, host

Independence Day — arr. O'Loughlin
MS. McBRIDE

Patriotic Sing-Along — arr. Hayman

This One's for the Girls — arr. Hollenbeck
MS. McBRIDE

The Stars and Stripes Forever — Sousa

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